

COMPILATION ON AMARAVATI SCULPTURES AND CONSERVATION
AND REORGANISATION OF THE AMARAVATI GALLERY
IN THE GOVERNMENT MUSEUM, CHENNAI



Edited by

Dr. R. Kannan, Ph.D., I A S.,

Additional Chief Secretary,

*Tourism, Culture and Religious Endowments Department,
Government of Tamil Nadu and Commissioner of Museums*

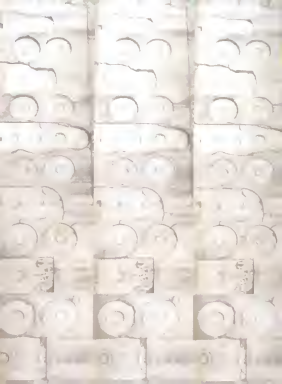
Compiled by

Dr. R. Balasubramanian, *Curator, Government Museum, Chennai*

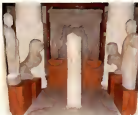
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Honourable Chief Minister of Tamil Nadu, Selvi J Jayalakshmi declared open schemes on 27.06.2014 through video conferencing from the Secretariat, Fort St.

(L - R) Tmt. Sheela Balakrishnan, I.A.S., (R) Advisor Thiru M.V.Chunkath, I.A.S., Chief Secretary Thiru S. P. Sathumuganathan, Hon'ble Minister for Tourism Thiru S. P. Sathumuganathan, Hon'ble Minister for School Education Thiru S. P. Sathumuganathan, Hon'ble Minister for Government, Tourism, Culture and Religious Endowments Department and Commissioner of Museums Thiru S. P. Sathumuganathan.



the refurbished *Amaravati* Gallery and nine more galleries and museum related
 St. George, Chennai - 600 009.

Secretary to Government: Honourable Chief Minister of Tamil Nadu S. Jayalalithaa,
 Information and Culture Thiru K. C. Veeramani, Dr. R. Kannan, Ph.D., I.A.S., Additional Chief Secretary to
 Museums (in-charge)

FOREWORD

Indian civilisation traces its history from the cave art period circa earlier than 10,000 BC. It continues as an unbroken chain through the Pre-Harappan era circa 10,000 BC, the *Sindhu-Saraswati* civilisation from 8,000 BC onwards, the Vedic period circa 3,000 BC or earlier, to the indigenous early Hindu, Buddhist and Jain periods in the first millennium BC till the present day. It blossomed as the product of oral tradition with Sanskrit and Tamil literature. It matured even as early as 600 BC, the period of the *Buddha* and *Mahavira*. The Buddhist monuments called *Stupas* are the earliest structural monuments anywhere in the world. At the time of the Buddha circa 600 BC, *Vaishali*, which he visited on many occasions, was a very large city, rich and prosperous, crowded with people and with abundant food. His mortal remains were kept in a *stupa* here. *Asoka* built several *Stupas* like the one at *Sanchi* and redistributed the remains sending even the tooth to the Temple of *The Tooth* at *Kandy* and others to *Anuradhapura*, Sri Lanka (Ceylon). The *Stupa* at *Amaravati*, Guntur District was built by the *Satavahanas* circa 200 AD. It contained relics. A reliquary casket from the *Bhattiprolu Stupa* near *Amaravati* was given to the *Mahabodhi* Society, Kolkata by the Government Museum, Madras (Chennai) in 1920 AD.

Looking after the ancient monuments and keeping them in a proper state of repair is the prime duty of every Indian, so that our link to our heritage is not cut due to the neglect of the present generation.

The Government Museum, Chennai is one of the great museums of the world. It stands second in India in terms of its size and its collection. It is the second oldest museum in India having been started in 1851 AD. Documentation of the collections is an important work of the Department of Museums as a purveyor of knowledge in addition to entertaining and educating

the public. The Government Museum, Chennai has a tradition of original and path breaking publications to its credit. Some of the notable Indologists like Dr. George Bhide, Dr. Edgar Thurston, Dr. F. H. Gravely, Dr. A. Arayappan, T. N. Ramachandran, C. Sivaramamurti and others worked in this Museum and wrote books. These have become standard reference material in their respective fields.

Dr. R. Kannan has headed the Department of Museums from 1999 onwards in several spells. When I was the Secretary for the Culture Department in 2001 AD, I felt that it would create synergy if the Departments of Archaeology and Museums were merged. Also, the then incumbent of the post of Commissioner of Museums, Dr. R. Kannan, Ph.D., IAS had acquired considerable technical expertise in this field. Therefore, it would be better if he was also given charge of archaeology, where a lot of work for conservation of monuments had to be done. Accordingly, I issued a government order merging the two Departments of Archaeology and Museums in Tamil Nadu for the first time and making Dr. R. Kannan, Ph.D., I. A. S. the Commissioner of the combined two departments vide G.O. Ms. No. 238 T.D.C. Department dated 1.10.2001, though he had started working as Commissioner in Charge from 1.7.2001 itself.

I am happy to note that the decision paid off. After 1961, when the State Department of Archaeology was formed, it was only in 2002 that the work of conservation by the department itself was taken up. Dr. Kannan has done pioneering work by conserving and restoring many temples and monuments.

The work of conservation is highly specialised and technical in nature. It requires knowledge of the traditional Indian Hindu texts on architecture like *Mayamata*, *Manasara* and so on. The methods adopted in modern engineering like use of heavy material, reinforced concrete structures should not be adopted unless a rare situation specifically calls for these while conserving heritage structures.

Dr. Kannan has pioneered the use of power tools in conservation in India. He has personally used them to remove the *Amaravati* sculptures embedded in the walls of the Government Museum, Chennai, circa 1880 AD. The sculptures had started absorbing salinity

and moisture due to rise in levels of surrounding areas. The rise in levels is due to relaying of roads without removing the earlier top bitumen layer by milling machines as is done in England etc. This was done in 2001 AD, after a lapse of 120 years, till which time no one dared to touch them. He has saved them for posterity. This work has attained frisson as the reorganised and refurbished *Asarevan* Gallery.

He has also done outreach activities in archaeological conservation by writing the archaeological prescription for the *kumbhabhishakam* (a temple ritual of conservation, cleaning performed usually once in 12 years) of the *Ramarwamy Temple* at *Kumbakonam* under instructions of the then Commissioner for Hindu Religious and Charitable Endowments, Thiru M.A.Gowri Shankar, IAS (Retd) and *Sri Nageswathaswamy Temple* at *Manamadai Village, Kumbakonam Taluk* at the request of the then Collector of Tanjore district, Thiru Kosalram, IAS. The temple was about to be demolished for road widening recently. He is providentially the Secretary of the combined departments of Tourism, Culture and Religious Endowments. He stepped in to get it declared as a State Protected Monument in 2014 under the *Tamil Nadu Ancient and Historical Monument and Archaeological Sites and Remains Act, 1966* (Tamil Nadu Act 25 of 1966). He also took similar steps for protecting a wayside heritage granite stone *wandaps* in *Virudhanagar district* used by travellers for rest during the ancient days like the *Savals* of North India. The *Ramarwamy Temple* is the best conserved among the temples at *Kumbakonam* for which *kumbhabhishakam* was performed during the period.

The 151st Anniversary Celebrations of the Government Museum, Chennai in 2003 AD was the *samman kottam* for the museum in the last fifty years. He was praised for his work in his public address by His Excellency Dr. A.P.J Abdul Kalam, the then President of India. The Hon'ble Chief Minister Selvi J Jayalithikan was the prime mover for the refurbishment of galleries, conservation of the museum, theatre and other heritage buildings. A 19th Century museum was transformed into a 21st Century museum during that period. He also wrote about many books on Museology and Archaeology, which were released by the President of India on 19.6.2003 at the 151st Anniversary Celebrations in the presence of the Hon'ble Chief Minister. The list of publications written by him are listed in this book separately.

The Bronze Gallery of the Government Museum, Chennai is world renowned. This was refurbished and the galleries on three floors were created entirely by Dr. R. Kannan, I.A.S. in 2003. The Numismatics Gallery was also refurbished during the period.

It would be difficult to believe that a person could handle the drought of the century in 2000-2003 as Commissioner of Agriculture and later as Agriculture Production Commissioner and Secretary, Agriculture and Commissioner of Agriculture with aplomb and simultaneously look after the modernisation of the Government Museum, Chennai to be fit for the 151st Anniversary and the conservation and restoration of more than 20 monuments and temples, some of them really famous like the *Tirumala Naicker Mahal*; the Danish Fort, *Tranquebar*, the *Thayavar Palace complex*, *Pittala Temple*, *Pittalaapuram*, *Sreen Temple*, *Sivapuram near Srirangambudur* etc. He has saved many temples and monuments, which were in imminent danger of collapse. He has taken risks, since many of the roofs etc. might have collapsed, though thankfully by the Grace of God, painstaking planning and thorough application of traditional techniques, there was not even a minor untoward incident.

Dr. R. Kannan is a versatile personality who is probably the only person in this century to have written books on Archaeology, Museums, Agriculture and Cooperation. He has written books translating *shloka* from Sanskrit to English and Manuals on Electronic Survey for cadastral land survey. These are totally unrelated fields. It is difficult to be an expert even in one field for an IAS officer, who gets transferred frequently. But Dr. Kannan has absorbed so much and so fast that he has been able to write books on each subject, not of the indifferent quality one associates with persons who hold out as experts in different fields, but masterpieces, which have been acclaimed as a rich storehouse of knowledge for future generations and scholars. "He is not a Jack of all trades but master of none, he is master of all trades which he has dealt with".

He is a person who documents meticulously like the I.C.S. administrators of yester years. This is probably due to his long tenure of more than five years at the Government Museum, Chennai and also in the Department of Archaeology. Despite long years of Government service, he has kept his sensitivity as fresh as a youngster and also his enthusiasm tempered with realism and experience alive. He manages to work as an administrator and

technical expert inspecting monuments, galleries of museums etc. and supervising the archaeological engineering and technical museological work during the day while becoming a scribe in the night burning midnight oil. He claims that the results achieved by the department are due to the Participatory Approach (PRA) methods used by him. As the PRA facilitator, he has led from the front. This approach creates a free synergistic work atmosphere. But since it involves total transparency, it is very difficult to practice in a government scenario. He has toured all parts of the state. The keen eye for detail and a wry English sense of humour characterise his style of writing. *His work in constructing and restoring the Government Museum, Chennai has been praised by His Excellency, the then President of India, Dr A. P. J. Abdul Kalam and also commended internationally. His technical work and publications have been internationally recognised by his being made an invited Board Member of the Association of International Museums of History at Paris, France, one of three from Asia. He converted postings like Commissioner of Museums with not even minimal facilities given to him in 1989 AD into an opportunity par excellence and got international recognition.*

I have written forewords for many books, which Dr R. Kannan has written. The number of forewords written by me would easily cross the two dozen mark. He has written about 50 books on Agriculture, Religious works, Cooperation, Survey and Land Records, Computerisation, Archaeology and Museums, translation of Sanskrit prayers in to English with an annotation etc.

The story of the Amaravati artefacts (called *Polished* marble) from the time the Stupa was built is narrated in this book. They fell into bad times till they were discovered by Col. Mackenzie in 1797 AD. They were removed by the local Zamindar of Chintapalle, who used it for his bungalow. It was also used as steps of the temple of Amarnavara and local mosques after being short of the carvings to conform to Islam. Colonel Mackenzie revisited Amaravati in 1816 AD and had drawings prepared of the sculptures. He removed a number of slabs to Masulipatnam. From there seven were sent to the Bengal Asiatic Society's Museum at Calcutta, four other slabs were sent to Madras and thence to the India Office, London. Other slabs laid bare by Colonel Mackenzie and his assistants were lost having either been used as building material or burnt into lime by the villagers. The drawings are now housed in the British Library, London.

In 1836 AD, Mr. Robertson, Collector of *Marslipattanam*, brought some thirty-three large slabs from *Amaravati* to beautify the square of a new market-place there called after him. From there they were taken to Madras in 1836 AD. Many were sent to Her Majesty's Secretary of State for India and lodged in the India Office Museum. From there they eventually landed up at the British Museum. Some more *Pala* and *marbles* were acquired for the Madras Museum at the request of Surgeon Major G. Bédie, the Superintendent of the Museum. These marbles finally came into the hands of Government in 1889 and were sent to Madras by Mr. Burgess in 1882 AD.

In 1876 AD, Mr. Sewell of the Madras Civil Service made excavations at *Amaravati*. In 1881 AD, Mr. Burgess of the Archaeological Survey of India Madras visited the place and took over 170 slabs. All these arrived at the Madras Museum. Dr. Bédie, the then Superintendent had them displayed by embedding them in the walls of the Madras Government Museum to prevent their removal to London. There was a difference of opinion on how to display them between Mr. Burgess and Dr. Bédie, but Dr. Bédie prevailed.

There have been many books written on the *Amaravati* sculptures even in the XIX Century AD. The one by C. Sivaramamurti in 1942 AD is considered a magnum opus. Each book deals with a particular aspect. The books of Douglas Barrett (1934 AD) and Robert Knox (1992 AD) deal with the sculptures in the British Museum. This book has compiled the information from all the books and deals with all the *Amaravati* sculptures in the Government Museum, Chennai and the British Museum, London and the sculptures sent to the site museum of the Archaeological Survey of India at *Amaravati* by the Government Museum, Chennai in 1885. It also contains information on where the sculptures can be found in different museums in the world. It also contains information on Buddhist art, architecture, *Stupas* and the religion like *Jataka* tales, the incarnations etc. It is probably the most comprehensive compilation till date on the *Amaravati* sculptures and *Stupa*.

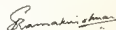
This compilation has been done by Dr. R. Balasubramanian, Curator, Education Section of the Government Museum, Chennai (earlier Curator, Archaeology Section) under the directions of Dr. Kannan. A book on '*Tiruppuvannam* and *Muralis and Wood Carvings*' is also being concurrently written by this duo. That book is based on original research and field work.

Incidentally, I feel I hold the world record for the number of forewords written by any single person. I have written forewords for many books, which Dr.R.Kannan has written. The number of forewords written by me would easily cross the two dozen mark.

I compliment Dr.Kannan for this prolific output which is an efflorescence of the Government Muscum, Chennai. I am sure that this book will be a valuable reference book in its field in the years to come.

Chennai

21.04.2014



(S.Ramakrishnan)

Editor's Note

There have been many books written on the *Amaravati* sculptures. The first one to cover the history and give an iconographic description which till today is considered authoritative is by Dr. C. Sivaramamurti published in 1942 A.D. It focuses on the collection of *Amaravati* sculptures in the Government Museum, Chennai. Another pioneering work is that of Mr. Douglas Barrett of the British Museum on the *Amaravati* Sculptures in the British Museum published in 1954 A.D. The first documentation is the sketches of Col. Mackenzie and his team of 1816 A.D. They give the historical, archaeological and iconographic perspective of the sculptures and the *Stupa*. These books describe the artifacts either in the British Museum or the Chennai Museum.

The history of how the artifacts were handled after they were excavated is found mainly in the Madras Government Museum publications. The sculptures left in India were embedded on the walls of the Government Museum, Chennai (earlier Madras after the name change of the city) circa 1870-1880 A.D. They were deteriorating rapidly on account of salt and moisture absorption on account of capillary action. This was due to the rise in the road levels and consequent stagnation of water in the Museum premises. This problem was noticed in the late 1960s, became acute in the 1970s. Many committee reports and plans were made but the fact is that not a single sculpture was removed. Paper pulp treatment, a temporary amelioratory measure was started in the early 1980s. After my posting in 1999 A.D., I learnt about museology. It was in 2001 A.D., after seeing the paper pulp treatment every year from June, 1999, I decided that a more permanent solution was needed. Museologists from all over India, and abroad urged that the XIX Century AD display should be reorganised and refurbished. Many felt that it was a foolish adventure, because even if there was a minor damage, I would be blamed, more so since earlier no one was willing to touch them. There would be severe criticism from some museum professionals, who would be ungenerous, more so when an administrator went into museology territory. Nothing dared, nothing achieved. The work started with use of

power tools, a first for a museum in India and probably the first for any museum in the world for this purpose on a small scale. It was done gradually, waiting for professional opinion of foreign museologists. It took off after the first international seminar at the history of the museum was held on 18th December 2001. The theme was "Conservation of Stone Objects with Special Reference to Limestone Objects" in collaboration with the Netiro Trust for Indian Collections at the Victoria Albert Museum, London at New Delhi and the Indian Association of Conservation of Cultural Property, New Delhi. Dr. M. Baldev Raj, Director, Materials Management Group, Indira Gandhi Centre for Atomic Research, Kalpakkam who finger printed the bronzes in the museum, Dr. D.A.Swallow, Director of the Indian Collections, Victoria Albert Museum, London, Dr. Robert Knox, Keeper of the Indian Collections at British Museum, London (U.K.) and late Dr. Stephen Foxley, Conservation Scientist, Conservation Centre, National Museums and Galleries of Merseyside Whitechapel, Liverpool, U.K. attended. This seminar was organised keeping the Amaravati artefacts in view. This was followed up by a visit by German experts who came to the international III Workshop in 2002 on power tools. They also approved the manner in which I had used the power tools. I personally operated the electric tool in the presence of the then Culture Secretary, Government of India, Thiru N. Gopalaswamy IAS on 07/01/2002. This was followed up by the visit of Thiru Jagmohan, Hon'ble Union Minister for Tourism and Culture of India, on 2nd July 2003. Hon'ble Thiru Jagmohan was amazed when he saw me personally operating the tool. The sanction of a sum of Rs. 46.50 Lakhs for the reorganisation and refurbishment of the gallery followed very quickly during 2004-05. Thus, the work that started as a small local initiative was scaled up till it reached fruition over time.

The power tools were used by Curator, Dr. R. Balasubramanian, whom I trained in 2001-2004 in their use. At that time, Thiru Lakshminarasimhan was the senior archaeology expert and Curator in charge of Education Section in the Department of Museums. Later he became the Assistant Director,

Dr. R. Balasubramanian was his junior. Now, Dr. Balasubramanian who is himself retiring in December, 2014 is the expert. Sadly, Thiru Lakshminarasimhan passed away in 2004.

Dr. Balasubramanian Curator, Education Section was recently shifted from being the Curator, Archaeology Section, since he is very senior. The work continued when I returned as Special Commissioner of Museums in 2006-2007. The work was completed by him. Sri K. T. Narasimhan Superintending Archaeologist (Retired), Archaeological Survey of India was associated with this work from 2001 till its completion in 2014.

I returned as Commissioner of Museums in charge in addition to my regular post of Principal Secretary, Tourism, Culture and Religious Endowments, Government of Tamil Nadu from April - June 2013 and again from December 2013 (upgraded in the grade of Chief Secretary as Additional Chief Secretary from February, 2014) to till date.

It was felt that a comprehensive documentation of all the *Amaravati* artefacts would be a single point reference work for museologists, historians, scholars and the lay public. This has been attempted in this book which is a compilation of all the relevant information on the artefacts from the publications of the Government Museum, Chennai and the books published by the British Museum.

It also contains some Mackenzie drawings. Dr. Balasubramanian, the Curator who was in charge of Archaeology and I were in close touch with Dr. Robert Knox, the Keeper of the Indian Collections to which the *Amaravati* artefacts of the British Museum belong. Dr. Balasubramanian went to the British Museum for training in the reorganisation of the *Amaravati* Gallery in 2001 and worked there.

Dr. Knox visited the Chennai Museum in 2004 again, when the work of removal of the embedded artefacts was in full swing and gave his views. I went to the British Museum on a brief visit in 2005 where I had the pleasure of the company of Dr. Knox and a visit to its *Amaravati* Gallery. The main technical advice was given by Thiru K. T. Narasimhan in reorganising the *Amaravati* Gallery.

My role in this book is confined to that of an Editor, though I have written more than 30 books mainly on museology and archaeology and also on various subjects ranging from Manuals for

Electronic Cadastral Survey to History of Cooperatives, Management of Cooperatives, Agriculture, translation of prayers in Sanskrit to English etc. A book "The Tirappudavamaradar Murals and Wood Carvings" jointly authored by me and Dr. Balasubramanian, Curator is being published concurrently with this book. It is an original work. Like Col. Mackenzie who worked in the Great Trigonometrical Survey of India, I also worked as the Commissioner of Survey and Settlement for two terms and wrote two books on Cadastral Land Survey with modern electronic instruments, Tamil Nadu Survey Manual Volume IV' (First Edition - 2010; Second Thoroughly Revised Edition - 2012).

The foreword has been written by Thiru S. Ramakrishnan, I.A.S. (Retd.), the Chief Information Commissioner of Tamil Nadu (Retd). He has written the forewords for many of my books. When the first ever International Conference held by the Government Museum, Chennai in 2001 was in difficulties since the chief guest did not come, he came in unannounced and sat on the last row. This gave a morale boost that went a long way in ensuring its success. When there was praise from the President of India himself for this effort for the work done in the museum on the occasion of the 151st Anniversary, the great man was nowhere to be seen. He was like what Dr Abdul Kalam, the President of India has recorded in Wings of Fire of Dr Bhabha Poulash, who was at hand when there were difficulties and receded into the background to allow the subordinate to bask in glory when there was success. We'll need role models who inspire.

For this book 'Compilation on Amaravati Sculptures and the Conservation and Reorganisation of the Amaravati Gallery in the Government Museum, Chennai', I suggested some material and reference books to Dr. Balasubramanian. The main work has been done by him. 'The Report of Surgeon General Edward Balfour, Officer - in - charge of the Government Central Museum, Madras (now Government Museum, Chennai after the renaming of Madras as Chennai)' has been reproduced as an annexure. It contains the 'Memoir of the Amaravati Sculptures' by Rev. William Taylor in which he calls them the 'Ellet Marbles', because they were brought down to Madras in 1842 AD by Sir Walter Elliot of the East India Company Indian Civil Service (Madras Presidency). This is from the Madras Government Records. This contains descriptions of the sculptures as they were preserved at that time. The XX Century decoding of the sculptures shows the progress of historical thought and research.

This would be a fascinating study on how the interpretations and historical dates change with discovery of more knowledge through latest scientific techniques and excavations. This is highlighted in my book, *Monograph on holistic approach to dating in ancient history especially Indian history/* (2009 AD, Revised Edition under print). For the first time the *Jataka* tales have been given whenever possible.

I hope that this book, which is a compilation, will be a valuable reference material for the *Aśvameśa* artefacts, *Śaiva* and *Buddhism* in general and South India in particular. Scholars would not need to look at many books. It documents the removal of the sculptures to re-display from the first baby steps to full adulthood. It could possibly be a source of learning from experience for conservation, reorganisation and refurbishment of galleries where such rare artefacts are involved.



25-03-2014

(Dr. R. Kannan, Ph.D., I.A.S.)

To

The memory of late Sri T S Padmanabha Iyer (Retd), Superintending Engineer (P W D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri P Subramanian Alias to Mr Lalitha, my mother, Smt Seetha, my wife, Mr. Sridhar Padmanabhan Kuman, my son, Smt Ananthi, Daughter-in-law and Ms. Shrikala, my daughter for their encouragement and help



Dr. R. Kuman, Ph D., I.A.S.

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5. Tmt. Jayalakshmi, Private Secretary to the Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Government of Tamil Nadu, Fort St. George, Chennai-600009

LIST OF PUBLICATIONS WRITTEN BY THE AUTHOR, DR. R. KANNAN, Ph.D., I.A.S.

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- 3) Manual for Disaster Management in Museums (2001)
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- 5) Iconography of Jain Images in the Government Museum, Chennai along with the late Thiru K. Lakshminarayana, Retd. Assistant Director, a great scholar who did the research work.(2001)
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Brochures

- 1) Rock and Cave Art Gallery
- 2) Bronze Gallery
- 3) Bronze Gallery
- 4) Brochure "Exposition on the progress of Industries and Handicrafts of Tamil Nadu", Government Museum, Chennai
- 5) Government Museum, Chennai General Brochure
- 6) Paintings in the National Art Gallery and the Contemporary Art Gallery of the Government Museum, Chennai
- 7) Chemical Conservation and Research Laboratory
- 8) Children's Museum

Videos

1. Brocade making
2. The Museum through the ages (from the 1990s till the present)
3. Retrieving from the Archives the movie on the museum produced in 1971, converting it into CD and uploading it in English
4. Rock and Cave Art
5. Video on the museum in general (present)
6. History of Industries and Handicrafts in Tamil Nadu

Articles

1. Article on the coarudistry in the Golden Jubilee Souvenir of the Coal Board
2. Article on Disaster Management in Museums in the 'Proceedings of the Seminar on Disaster Management in Museums, International Council for Museums, 2007, Paris
3. Several articles in the Annual Journals of the Museums Association of India.
4. Several articles in general issues of the Museum's Journals like Government Museums, Chennai
5. Several articles on Participatory Rural Appraisal in Training Manuals published by the Department of Agriculture and Tamil Nadu Agriculture University
6. Articles in the National Manuscript Mission Magazine in 2007 on 'Unravelling the Mystery behind the Diagram in the Form of Chakras (Sacred Circles) in Mehrangarh Fort, Jodhpur' and also in the Festschrift Volume of Dr. K. V Raman, the eminent archaeologist
7. Several articles such as 'Shrines and Temples: A historical enquiry into an old Siva temple metamorphosed over the years into a government quarters', Swastika - the Ancient Sacred Symbol of Hinduism - And its Spread throughout the world in 'Vedas', a vedic science magazine, religious tourist articles in 'Saravathiam', published by Yoga Rammurai Kumar Achary, Tiruvannamalai.

8. Article in the book “From Metcalfe House to Charleville” Memoirs to Commemorate 60 years of the IAS (2010), Published by Lal Bahadur Shastri National Academy of Administration, Mussoorie

DEDICATION LIST OF DR. R. BALASUBRAMANIAN

To
Rajalakshmi and Ramachandran, my late parents
Smt. Uma Balasubramanian, my wife, Arvind Balasubramanian, my son and Preethi Arvind my daughter-in-law

LIST OF PUBLICATIONS WRITTEN BY THE SECOND AUTHOR, DR. R. BALASUBRAMANIAN, CURATOR, EDUCATION SECTION (ARCHAEOLOGY SECTION TILL RECENTLY)

1. Documentation of woodcarving in the Government Museum Chennai (1997)
2. Multi-faceted aspects of Ganga booklets (1997)
3. Documentation on the Canons in the Government Museum, Chennai (2000) jointly with Dr. Kamesh.
4. Catalogue of copper plates in the Government Museum, Chennai from 1918 (2012)
5. Guide to the Hindu Sculptures in the new entrance gallery in the Government Museum, Chennai (2014)
6. *Trappadathimuruder Marula and Wood Carvings*
Documentation of the Marula and Wood Carvings in the Karayapoonatharwoni Temple, *Trappadathimurude* (2014)

COURTESY:

Robert Knox, the British Museum, London

Trustees of the British Museum, London.

Douglas Barrett, the British Museum, London

Col. Colin Mackenzie Drawings,

British Library, London

Archaeological Survey of India, New Delhi

The Museum für Asiatische Kunst (Asian Art Museum),

Staatliche Museen Berlin,

Takustrasse 14/195,

Dahlem, Berlin, Germany

Extract of the Elliot Marbles - Report of Rev. William Taylor in the 'The Report of Surgeon General Edward Balfour, Officer-in-charge of the Government Central Museum, Madras' - Tamil Nadu Archives, Chennai

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CHAPTER - I

INTRODUCTION

The story of the Amaravati sculptures began with its rise to the vicissitudes of time. *Amaravati* near Guntur in present Andhra Pradesh was a flourishing town during the Satavahana period from 2nd Century BC to 2nd Century AD. It was a seat of Buddhism, which gave rise to the *Stupa* or *Dharmastupa* also called *Amaravati* or *Amaravati*. Later it fell into decay. When Sarvaasa revived in the 5th Century AD, the disappearance of Buddhism was complete. The *stupa* was neglected and went into ruins. The stones from a structure not understood by the local population which had become Hindu were used for a variety of purposes. Those that no longer fit the art of the original sculptors. They were used in mosques after the carving had been torn off them to conform to Islamic dogma; they were used as steps to the *Jain* temple and tank; they were used for the palace of a local *Zamindar* and finally after they were recognized as masterpieces by Col. Mackenzie in 1797 AD, they were shifted to the main park at *Marsipattanam*. From there they made their way to the Madras (now Chennai) Government Museum and onwards to the India Museum, London. This story is narrated in this book; not only their travel, their conservation and display both in India and England but also the stories like the *Jataka* tales of Buddhism that gave rise to them in the first place. A few pieces are also displayed in the Museum of Fine Arts, Boston, Musée Guimet, Paris, France and Museum for Asian Art (The Museum für Asiatische Kunst (Asian Art Museum), Staatliche Museen Berlin, Dahlem, Berlin etc. There is one rarely seen piece in Berlin on display, which has been seen by the Editor, Dr. Kannan and photographed (see photo). With time moving a full circle, the pieces on the walls in the open air in the Government Museum, Chennai have moved back to *Amaravati* where along with other pieces excavated in the 20th Century or those not moved earlier, they are displayed by the Archaeological Survey of India in the Site Museum.

Amaravati Sculptures in the XIX Century Display in the Madras Government Museum

Dr. George Baskin, the officer in-charge of the Madras Museum, chose to exhibit those sculptural pieces available with him by nichodding on the walls of the gallery, which kindled controversy in 1886 AD. The task of arranging these heavy and delicate sculptures in a hall too small for them was by no means an easy task. As an engineer of the Public Works Department was placed on special duty for some months for this work.

Dr. Bodekhas described the work as follows:-

"The Amaravati Sculptures, the receipt of which was noticed in last year's report (1881 - Annual Report of the Madras Government Museum, published yearly till 1980-81 AD) were erected in the antiquity room and form very conspicuous and attractive additions to the museum. Most of the sculptures recovered belonged to the outer rail of the tope, and an attempt was made to set them up in a position similar to that which they probably occupied in the original structure. Then owing to their bulky nature, great weight and mutilated condition was a task of much difficulty and caused some anxiety, but all difficulties were successfully overcome by the care and skill of Lieutenant-Colonel Morant, R.E. (Royal Engineers), who took very great interest in the work. Of these sculptures of the inner rail only one large stone and some fragments were recovered, and with such materials, it was impossible to attempt the restoration of any part of the outer rail. Accordingly, the large sculpture was set up in a favourable position as to light in the wall of the room, and enclosed in a handsome teak frame which will permit of the carving being covered with glass should that at any time hereafter seem necessary. This specimen of the Buddhist sculptor's art is by far the finest and perhaps the most interesting of any hitherto recovered from the ruins of Amaravati. It measures 5 feet 6 inches and gives in bold relief a representation of the dagoba and its rails in their pristine glory, so that it is extremely valuable from an archaeological as well as artistic point of view. Of the slabs, which adorned the lower part of the dagoba itself only a few were recovered, and these were put up on a brickwork structure shaped to give some idea of their original position. The tope (a dome shaped shrine erected by Buddhists) of Amaravati was probably erected early in the 4th Century of the Christian era (the view of Dr. Bodekha is now changed to 2nd Century BC to 2nd Century AD, the latter date being more likely for the tope. Ed.), and some of the slabs have carvings on the back which show that they belonged to some structure of much older date. Artists from Northern India and show traces of classical interest evidently executed the finer sculptures now existing. When Hiuen Tsiang, the Chinese pilgrim, visited the place in A. D. 639, the tope still existed in its original splendour although had been deserted for considerable time. Its destruction must therefore have been begun later, and for a long period, it has been in a state of absolute ruin. The remains are now, however, carefully guarded by Government and an interesting monograph on them by Dr. Burgess, C. I. E., of the Archaeological Survey has been published at the Government press."

The Dagobas and Stupas have defined architecture in both Buddhist and Hindu religions. Moonstones (*chandrakalas*) are half-moon shaped stone slabs (*ardha chandra kalas*) with beautiful stone carvings of animals and creepers in semi-circular rows are placed at the bottom of the flight of steps leading to a *stupa* or *Dagoba*. This feature is found in the *Arteswaramma Dagoba* in Sri Lanka, but it started with the

stage at *Sewelle* and *Amaravati*. Continuing beyond the *Arava Prasadu*, there is an image-house that contains one of the most perfectly executed sculptures in Sri Lankan art. It is a 'moonstone' or half-moon stone, as it was sometimes called. The significance of 'moon stones' is debated, but they may well represent stages in the spiritual path. The meaning of the moonstone has been explained by Prof Perumawansa. The first ring, on the outside of the stone depicts Ramas, which symbolize desire. Leaving behind desire and stepping into asceticism, there is a static frieze of four animals, elephants, horses, lions and bulls pass around them. Passing beyond these four sorrows, as the Buddha did, you reach a circle with a creeper and leaves. The twisting creeper symbolizes the life-force, but when this crawling is surpassed you reach the goose or *Samana*, which decides between good and bad. At this stage the goose, again like the Buddha, leaves home and family behind, in search of truth. An exquisite scroll in the next ring, and the centre is the lotus, symbolising the region of purity, and the approach to *Nirvana*. (Central Cultural Fund, Colombo, Sri Lanka (2002), P 38) The moonstone shape is found in Hindu temples in South India at the start of the steps leading to the *Mukha Mandapa*.



The single wall of Portland cement to simulate a part of structure of the steps built by Dr. Bala in 1980 AD in the Amaravati Gallery Hall

Dr. Dide built a single wall of Portland cement to simulate a part of structure of the steps by embedding slabs in what might have been their original position on the scape wall. Dr. Bala's attempt to reconstruct the railings of the *Amaravati* was severely criticised by Dr. Burgess of the Archaeological Survey. The chief points of criticism were that the slabs have been wrongly placed, that it was wrong to use Portland cement and the alignment of the wall across the hall cut off light. Dr. Burgess, perhaps, thought that common sense in these matters was a prerogative of the

professional archaeologist! Dr. Bhat answered effectively but without heat that no one would be in a position to reconstruct the wall, because only a small percentage of slabs that originally made the steps have survived destruction and reached the museum. So far as interference with light is concerned, it is doubtful if any other alignment would have allowed so much light to fall on the sculptures. The Government of Madras fully concurred with Dr. Bhat and thus gave Dr. Burgess his due. It was of course wrong to build a large number of sculptures into the walls, below and far above eye level, but Dr. Burgess did not bother about this point.

The casing slab with representations of the steps gives a clear idea of the general arrangement of its parts and of the rail around it, and it is with the help of ideas supplied by these slabs that the various parts have been identified and arranged. The casing slab reproduced as the frontispiece of Burgess's "*Sculpture of Amaravati and Jaggayyapeta*" is a splendid example both from the view point of the archaeologist trying to identify the positions of different types of slabs and to reconstruct in thought the great steps as it originally was, and from that of the student of art to whom it reveals an ocean of



sculptural density which acts as stimulus to creative genius. The sculptures on the rail coping, the uprights and the medallions in cross-bars, illustrating various scenes from Buddha's life and the birth stories of the Bodhisattvas, together constitute a Buddhist gallery that is the pride of the Chennai Museum (Madras Government Museum Centenary Souvenir (1851-1951), pp 20-21)

Araka Pillars: a unique feature of the Amaravati steps

The five *Araka* pillars in each cardinal direction are unique feature of the *Amaravati Steps*. Of the twenty such pillars, four in near full foundation and one broken badly are in the Government Museum, Chennai. This feature is common in the *Andhra* region Steps.

Dr. R. Kannan, IAS, is seen in the Rajagopalakrishna gallery with Mrs. Seetha Kannan and Assistant Superintending Archaeologist, ASI, Thiru. W.S. Narayanaswami October, 2004 with the casing slab exhibited

[illegible]

Translation: May be the particles of dust on the feet of Sogohata i.e., Buddha grant you excellent prosperity, dust particles that are opposed on *dharma* (cycles of births and deaths), and that increasingly shine amidst the cluster of rows of (desires)-seeds of the lands of gods and devas.

There rose from the first-creator a stainless sage and master of the Vedic named Bharashage, and of him (was born) an ocean receptacle or reservoir of Speech named Agira, and of him (was born) a sage well known as Śaṅkha:

Of him (was born) a sage named Drona of terrific valour, learned in Agamas (lit. who had seen the shore of Agamas). He pleased Siva (the eight-looked one) by austerities for the sake of a son who would continue his House:

By the grace of Śaṅkha there was born a resplendent (son) well known as Śivasthama, (brilliant) like the sun soon after appearance in the morning.

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as Madan, desirous of seeing the home of hermits (forest-dwellers), came within his sight (lit. the path of her vision), when he was engaged in penance:

The sage approached her as she sat under the *Āśoka* (tree) fondly observing a flock of noble swans that were afraid of separation from their beloved ones by the flutter of lotuses in the breeze of the lake:

Like *Umi* (on seeing) Sarva she could not contain herself on seeing him (who was) like cupid in the hermit's garb. And now the celestial damsels joined them both deeply in love with one another in (wedlock):

In time the daughter of the king of gods bore (a son) the lord of the ocean-grilled earth. The father called the son *Pallova* (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the king Mahasubrahmanya and of him was born the hero Śaṅkhaśarma, from him Arjavarma and then Ugravarma and from Śri/Śaṅkhaśarma Nandavarma:

That (personified) Śaṅkhaśarma was born, the darkness of whose audience hall was made bright as day by day the lustre of the most-jewels of many kings, and who is spoken of by men as lord of eighteen lacs of horses and elephants:

He long ruled (lit. born) the earth, whose garment is the ocean, the river Ganga a necklace of pearls and the mountains Meru and Mandara earrings. Once he came to the peak of Mount Śaṅkara to establish his flag acquired by conquering all the quarters, surrounded in the rear, flanks and front by all his vassal Chiefs and heroes in battle, with the sky made to look like a canopy of gold by the (golden)-sharpened by the edges of the hoofs of his horses walking on gold bits torn up by the rake of the feet of his elephants that resembled the peaks of the celestial mountains i.e. Meru. Desirous of removing his fatigue caused by traversing the whole world he spent some days there, his heart gladdened by the shade of the red sandal tree growing on those golden slopes, and having crossed *Śaṅgavah* (Ganges) and similarly *Gokavara* and *Kolavavara* he saw the town named *Chandrapāṭha* whose lord is Viṣṇu Buddha. . . . Having seen with interest and reverentially approached

and bowed to all the deities engaged to protect the sacred locality, in a secluded place _____ he heard the
teaching of all forms

Hearing/heard the highest-born _____ he bowed and said

I also (O Lord) _____ (Desire) to prepare here _____ of the Lord _____ wonderfully
worked in gems, gold and silver _____ Being told thus, the Lord said,

Well well _____ O (Śaṅka) woman! Here is the very sacred Buddhist place _____

Then having bowed _____ in (Dharmā) Śaṅka.

Notes: -Hultsch has given a revised translation of the first verse in Ep Ind. vol. x, p. 43 correctly interpreting
Bṛghma as synonym of Buddha. In l. 3 he corrects *anantareya* into *anantaram ya*, in l. 8 *anapeyat* in the
place of *anapeyam*; in l. 9, *Ananta* into *Ananta*; in l. 14 *śaṅkalaparijā* into *śaṅkalapariya*; in l. 16 *śaṅka* into
śaṅka, in l. 17 *śaṅkalata* into *śaṅkalatata*, in l. 20 *śaṅkalayam* into *śaṅkalayam* and *paṭirvanto* into *paṭirvato*, in
l. 21 into *śaṅkalā* into *śaṅkalā*; in l. 29 *śaṅkalapamāna* into *śaṅkalapamāna*; l. 30 *śaṅkalaparijā* into
śaṅkalaparijā, in l. 31 *śaṅkalā* into *śaṅkalā*, in l. 33 *śaṅkalaparijā* into *śaṅkalaparijā*, in l. 38
Kṛishṇavṛṇṇa into

Kṛishṇavṛṇṇa, and in l. 41 *śaṅkalā* into *śaṅkalā*. Of these in l. 3 the mistake may be due to transposition of
letters and it may be read *anantaram ya* as the corrected reading of Hultsch does not give the meaning required
here. *Ananta* in l. 17 and *śaṅkalā* in l. 31 are not wrong forms. In l. 14 the corrected form lacks only 't' and
'v' should not have been changed into 'h'. *Kṛishṇavṛṇṇa* in l. 38 may be *Kṛishṇavṛṇṇa*.)

Shows simple steps on one side. The inscription on the other side means, "_____ of Śaṅka _____ the uncle of the
stone worker" Script of inscription and language: *Arakha Brahmi* script in *Pali* language



H 332 cm

B 51 cm

T 29 cm

The inscription at the base of the other side means: "A copying slab, a gift of the worthy *Mahe Naga* ...", and the rest is fragmentary

150 CE

H 175 cm

B 32 cm

T 20 cm



There are carvings in low relief on all four sides. On the side is a circular pavilion supported by pillars with railings around them. A relic casket is placed inside. The left side shows a beautiful *Bodhi* tree with empty throne (*Buddha*) and footprint beneath it. The back side has a stupas on lotus petals with a dome rising above a narrow strip of railing and surrounded by a cluster of umbrellas. Below is an inscription

in *Arakha* *Arakha* in *Pali*, which means that the pillar was donated by *Kata*, a merchant. The right side has a wheel covered with umbrellas on a pillar behind an empty throne.

The language of the *Arakha* inscription has been described by Mr. Chandra as *Prakrit* with close affinity to *Pasupati* form and he has given forms of words occurring in the inscription to

prove it. (Chandra, B. (1925), pp 258-273, 5 plates, 200-250 CE) 100 CE

H 120 cm

B 35 cm

T 27 cm

Amaravati frieze in the Museum for Art, Dahlem, Berlin, Germany



Labelled as First sermon at the deer park by the Museum
2nd Century AD. Amaravati

madra at the lower side of the throne. The label says that this frieze represent the 'First sermon at the deer park'. There are no deer which would be the case if it is a sermon in the deer park.

The upper part of this frieze is unfortunately mutilated and lost. Fergusson feels that this frieze should represent a *Trisula*'s emblem in various combinations. A cushion like object is placed on the throne which Fergusson calls as "*Drona of Relics*" and below it are the impressions of the sacred feet of the Buddha. A worshipper is standing on the left side of the throne in the extreme left. A *charioteer* bearing holding his *chariot* leaning on his right shoulder is standing next to him near the throne. Another *Charioteer* bearing holding his *chariot* on his right shoulder is standing near the throne. A worshipper is standing next to him. Two worshippers are standing on either side of the throne. Two more worshippers are standing holding their hands in *anjali*



Dr. A. Karam, U.S. Judicial Chief Secretary/Commissioner of Museums is viewing the sculpture at the Museum of Arab Art, Doha, Qatar.

CHAPTER - II

REORGANISED AMARAPATTI SCULPTURES IN THE GOVERNMENT MUSEUM, CHENNAI

The Government Museum, Chennai popularly known as the Madras Government Museum, is one of the oldest and largest museums in South India. It was started in 1851 AD. The *Amaravati Gallery* at the Madras Museum houses some priceless pieces of Indian art. With the renovation of this part of the museum, visitors have got an opportunity to catch glimpses of a glorious art in history.

Visitors to the Madras Government Museum would be familiar with its *Amaravati Gallery* housing the ancient Buddhist sculptures from *Amaravati in Andhra Pradesh*. Few of these visitors would, however, be aware that the sculptures in the gallery form a fraction of the finds from *Amaravati* - many are housed in the British Museum in London and the Archaeological Site Museum at *Amaravati* itself and very many other places like the British Museum, London, the Government Museum, Chennai, Government Museum, Pondicherry, the State Museum of the Archaeological Survey of India, *Amaravati*, State Museum, *Hyderabad*, the Indian Museum, *Kolkata*, the National Museum, New Delhi go on long term loan from the British Museum, London, Museum of Fine Arts, Boston, in Berlin and Musée Carnavalet, Paris, France.

For the benefit of the visitors the brief history of the site and development of art is discussed in the following pages.

HISTORICAL INTRODUCTION

THE DISCOVERY OF THE AMARAPATTI SITE



Zamindari of Chintapalle Raja Venu
Prasada Nayudu

Colonel Colin Mackenzie of the Topographical Survey (Survey of India) discovered in 1797 AD (Dr. Karan was also the Commissioner of Land Survey 200 years later) the remains of the ancient ruins of *Amaravati*, the mound known as *Dupakunte* or *hill lock of lamps* on the southern bank of the Krishna river in Guntur district. The mound was then being dug up on the orders of the Zamindar of Chintapalle, Raja Venu Prasad Nayudu, who had just then shifted his seat from Chintapalle to *Amaravati (Amarapura)* which was one of the five reputed seats of *Stupa* in the *Andhra Country*, *Aksharavata*, *Komaravata*, *Draaksharavata* and *Kishoravata* being the other four. The Zamindar had invited many from Chintapalle, *Pennagachiprola*, *Nandigama* and *Atturavola (Jaggayyapeta)* to populate his newly established town and helped them liberally for building new houses. Now, a vigorous search for building material began. The circular mound covered with bricks of unusual size

and exquisitely sculptured marble was unfortunately reported to the Zamindar, who, suspecting hidden treasure in it, ordered it to be dug. He was however disappointed in his hopes and the carved slabs were removed to the Amaravati temple and the task Sivaganga for building flights of steps. Other slabs were used in Mamadurai mosques having "first been carefully divested of every carving by rubbing them on harder stones, to prevent, as it is said, any pollution arising to the Mohammedan faith from idolatrous substances" (Burgess (1882), 1, p. 15).

Colonel Mackenzie realised the importance of his discovery and revisited Amaravati in 1816 A.D, this time with several European assistants, with whom he camped at the place for preparing drawings of the sculptures. He removed a number of slabs to Mangalore whence seven were sent to the Bengal Asiatic Society's Museum at Calcutta, four other slabs were sent to Madras and thence to the India Office. Other slabs laid bare by Colonel Mackenzie and his assistants were lost having either been used as building material or burnt into lime by the villagers. He prepared drawings which are now housed in the British Library, London. A Curator Ms Jennifer Brown, who did her research in the British Library, gave a lecture on these in the Government Museum, Chennai, Egmore in 2001 A.D, when Dr. R. Kannan IAS was the Commissioner and Thiru K. Lakshmanaswamy was the Curator, Education Section of the Government Museum, Chennai and later the Assistant Director of the Department of Museums, Government of Tamil Nadu.

Mackenzie Drawings - Source: Internet and British Library and British Museum,

The adoration of the Buddha's begging bowl [Drawing by Henry Hamilton of a carved limestone meditation urns rifled at Amaravati in 1817. [WD 1061, folio 65].

Mackenzie Drawings from the British Museum Library

Original The adoration of the Buddha's begging bowl [Drawing by Henry Hamilton of a carved limestone meditation urns rifled at Amaravati in 1817. [WD 1061, folio 65]. It is called Translocation of the begging bowl as per the Government Museum, Chennai records



Mackenzie Drawing of the
Government Museum,
Chennai Accession
Number 132



As per Chennai Museum: Translocation
of Buddha's begging bowl Government
Museum, Chennai Accession Number
132



Ink on paper. Copy of original by Henry Hamilton; the original drawings is preserved in the India Office. Henry Hamilton 25 October 1816.



Three sculptures excavated during Mesumdar's visit to Aizawl in 1798. Published alongside folio 62 in Mesumdar's Drawings.

A drawing by Sir Walter Elliot of the north side of the west gate of the Aizawl State. From his excavations in 1940-42.



The line drawings of the XIX Century circa 1816 AD etc are placed in a separate chapter. That chapter is the result of the research work of Dr. R. Balasubramanian, Curator during his work in the British Museum in 2001 as part of his Nalwa Fellowship. In 1834 AD, Mr Robertson, Collector of *Marichpatnam*, brought some thirty-three large slabs from *Amravathi* to beautify the square of a new market-place there called after him. Sir Frederick Adam, the Governor of Madras, was so much impressed with the importance of the slabs which he saw while on a tour to *Marichpatnam* in 1835 AD, that he ordered them to be sent to Madras to be preserved in the Museum of the Literary Society. Mr Goldingham, the Acting Collector, handed them over to a Dr. Alexander of *Marichpatnam* for safe custody to be given back to the Government when asked for. In 1834 AD, an application was made to get them to the Madras Government Museum but Dr. Alexander refused to give them up. Later he consented to give all of them except three slabs. The Government allowed Dr. Alexander to retain these three as a gift of the Government and the rest of the slabs then in his custody were taken to Madras in 1836 AD. These, thirty-three in number remained in the Museum till 1874 AD, when, with the exception of two specimens, they were sent to Her Majesty's Secretary of State for India and lodged in the India Museum.

Some more marbles in the garden of the late Dr. Alexander were reported by the Collector of *Krishna* (*Krishna*) district as worthy of acquisition for the Museum and at the request of Surgeon Major G. Baker, the Superintendent of the Museum at Madras, the Governor sanctioned the purchase of the marbles from Mrs. Alexander through the agent for the Administration to the estate of late Dr. Alexander in 1879 AD. These marbles finally came into the hands of Government in 1880 and were sent to Madras by Mr. Burgess in 1882 AD.

In 1845 AD, Sir (then Mr.) Walter Elliot, the Commissioner at *Guntur*, excavated some sculptures of the *Amravathi* railing and sent them to the Madras Museum. In 1853 they were placed in the front entry of the Museum till they were ordered to be sent to England later, where they were carefully arranged along the walls of the main staircase of the British Museum in company with those sent earlier to the India Museum. They deteriorated due to the London smog and acid rain caused by pollution of the 19th and early 20th century AD being made of limestone popularly called *Palnad* marble. The folly was realized in 1930 AD. They were dismantled, chemically treated and kept in the reserve collection. They were redisplayed in November, 1992 AD (Knox, Robert (1992), Preface p. 7). Jennifer Howes, Curator, British Library who delivered a lecture in the Monthly Popular Lecture Series in January 2000 on the Mackenzie Collection drawings on which she was doing research in the British Library also corroborated the above point during her lecture.

In 1876, Mr. Sewall of the Madras Civil Service made excavations at *Amravathi* obtaining a grant for the purpose. He had no professional assistance and the slabs suffered at the hands of ignorant workmen. In 1881, Mr. Burgess of the Archaeological Survey of India Madras visited the place and found that no trace of the steps above the foundations was left, the entire mound having been converted into a huge pit. There were a number of slabs and fragments, 255 in all, including a large number unearthed by Mr. Sewall. Nearly more were discovered by Mr. Burgess and over 170 slabs were packed to be sent to Madras where they arrived two years

later. They were lying in the Museum for two years and were finally fixed in one of the halls. This was done without the knowledge of Dr. Burgess and the railing has been reconstructed in the hall without allowing space between cross-bars, thus making the whole look like a wall of cement just showing the carved surface of the slabs, and the railing effect being lost. This was the position till 2001 AD.

In 1890, eleven slabs were sent by the Collector of Karim and they arrived by boat on the Buckingham Canal. Mr. Alexander Rea, the Archaeological Superintendent, sent by boat from Arcot (Puducherry) to Madras 128 marbles from *Anurad* in 1891. Another boat with 52 marbles was dispatched a month later. Mr. Rea's excavations in 1903-06 and 1908-09 yielded some more valuable sculptures some of which were sent to the Museum. The bronzes which were excavated in 1908-09 are most interesting specimens of metal images, being the earliest definitely datable in South India. One of them is now exhibited in the mezzanine floor of the Bronze Gallery.

The *Anurad* sculptures were exhibited in a special hall devoted to Buddhist sculptures from various *stupa*s in the Krishna valley, such as Jaggayyapeta, Ghantasala and Bhaisiprola, but the *Anurad* sculptures form the bulk of the collection. They were so arranged that a small part of the long railing is suggested. A series of casing slabs were arranged opposite the inner side of the rail to suggest the perambulatory passage and part of the drum of the *stupa*, though an intermediate row of miscellaneous sculptures that had to be inserted in between for want of space elsewhere made the arrangement somewhat confusing. Other sculptures were arranged wherever space was found, many being fixed in the walls and some on platforms. The railing being a tall one, almost reaching the ceiling, the sculptures of the plinth were arranged in the shallow pit besides the railing.

CHAPTER - III

SCHOOLS OF BUDDHISM

Even in the time of the Buddha there were squabbles among the monks, but the personality of the Master was such that schisms in the Order could not arise. Sometimes an obstinate monk like *Uru* the fact would not recognize his faults even though they were pointed out to him (*Dhammapadamahakatha* I, p. 167). Sometimes the whole congregation misunderstood Buddha's actions as when they thought the Master was showing favoritism when he made *Sariputta* and *Moggallāna* chief disciples the very day they entered the order, and it required all his skill to convince them that it was for specific reasons that certain persons attained certain fruits (*Dhammapadamahakatha* I pp. 203-4). Now and again the congregation delighted in drastically punishing a monk by outcasting him and would not relax for all his confessions and entreaties, and the Master himself had to interfere to set things right. But sometimes these quarrels took a serious turn and Buddha once grew so disgusted that he retired to a forest where an elephant attended on him, and the monks were brought to their senses some time later and came back to the Master repenting their action and promising to be amenable to more (*Dhammapadamahakatha* I, p. 178). Though monks like *Devadatta* departed from the Order for good and Buddha had to discover them, the main following was united.

But after the Buddha's death there were signs of breaking away from the discipline taught by the Master. This is clearly to be seen in the wretched feeling of relief expressed by the aged *Sabbhadda*. *Sabbhadda* was the Last direct Disciple of the Buddha.

Now it happened that a certain wandering ascetic called *Sabbhadda* was staying near *Kanagura* and, hearing that the Buddha was about to pass away, he resolved to go and see him. *Sabbhadda* had a question he could not resolve and was sure that the Buddha could answer his question and clear his doubts.

Therefore, *Sabbhadda* went to the sala tree grove, and asked Venerable *Ananda* whether he could see the Buddha. But Venerable *Ananda* said, "Enough, friend *Sabbhadda*, the Buddha is very weary. Do not trouble him."

For a second and third time *Sabbhadda* made his request and for the second and third time, Venerable *Ananda* replied in the same manner.

However, the Buddha caught a word or two of the conversation between Venerable *Ananda* and *Sabbhadda*, and called Venerable *Ananda* to him, saying, "Come, *Ananda*. Do not keep *Sabbhadda* from seeing me. Let him come. Whatever *Sabbhadda* may ask of me, he will ask from a desire for knowledge and not to annoy me. And whatever I may say in answer to his questions he will quickly understand."

Permission granted, Subhadda approached the Buddha, and after greeting him, said, "O Gotama, there are many famous religious teachers who teach other teachings, different from yours. Have they all, as they claim, discovered the truth? Or have only some of them discovered the truth while others have not?"

"Enough, O Subhadda," said the Buddha, "You should not worry about other teachings. Listen to me and pay close attention to what I say, and I will make known to you the truth."

"In whatever doctrine or teaching the Noble Eightfold Path is not found, there will neither be found those who have become sotapanna, sakadagami, anagami or arahant (four levels of sainthood). But in those teachings where the Noble Eightfold Path is found, there also you will find the sotapanna, the sakadagami, the anagami and the arahant. In this teaching of mine, O Subhadda is to be found the Noble Eightfold Path, and in it alone the sotapanna, the sakadagami, the anagami and the arahant are found. In no other schools of religious teachers can such arya beings [saints] be found. And if only my disciples live rightly and follow my precepts or training rules, the world will never be without genuine arahants."

Then Subhadda asked to be admitted to the order of monks and the Buddha granted his request. In this way Subhadda became the very last convert and disciple of the Buddha, just as Kalandiya in the deer park at Benares was the first convert and disciple fifty-five years earlier.

And by earnest and diligent effort in following the teaching, Subhadda very shortly became an arahant. In addition, to avoid further spread of this dangerous spirit, Mahakassapa called the first Council to make an authoritative compilation of the teachings of Buddha in 543 - 542 BCE according to Theravada tradition (see below).

Even in the time of the Master, he knew and appreciated the capacity of each monk and chose for him such subjects as he could easily grasp. Though they were expected to know all the Pāṇṇas and some were *Tripitakā* (*Tripitaka*: three *Piṭakas* or *Tripitaka* (*Piṭ*: *Tripitaka*) is a Sanskrit word meaning Three Baskets. It is the traditional term used by Buddhist traditions to describe their various canons of scriptures. The expression Three Baskets originally referred to three receptacles containing the scrolls on which the Buddhist scriptures were originally preserved. Hence, the *Tripitaka* traditionally contains three "baskets" of teachings: a *Sīma Piṭaka* (Sanskrit, *Piṭ*: *Saṃ* *Piṭaka*), a *Kiṃśa Piṭaka* (Sanskrit & *Piṭ*) and an *Abhidharma Piṭaka* (Sanskrit, *Piṭ*: *Abhidharma Piṭaka*). There were others who in addition specialized in various branches, such as the *Saṃvāsa*, *Kiṃśa* etc., and others who were not so learned (Datta, N (1928), I, p. 225). There are instances of many old folk who had no time to learn the texts, so the Buddha gave them discourses that opened their eyes and assured them enlightenment. Thus Upāl was considered an idiot at *Kiṃśa* and could recite the whole of it, and *Ananda* the rest of the *Dhamma*. The others then repeated the text as it was expounded and the *Dhamma* was recorded by the first Council at *Reyagaha* under the royal patronage of *Aśoka* in 543 - 542 BCE.

The First Buddhist Council was convened in the year following the Buddha's *Parinibbana*, which is 543 - 542 BCE according to Theravada tradition, at various earlier dates according to certain Mahayana traditions, and various later dates according to certain Western estimates (Geiger (1912), pp. 14-15)

A century after the death of Buddha some monks of the *Siggy* clan from Vesali violated ten points of conduct, the most serious of which were acceptance of gold and silver, and drinking palm wine. And they considered the violations lawful. The *Thera Kasa* (Elder, An honorific title automatically conferred upon a bhikkhu of at least ten years' standing. Next to be converted was Kasa, son of a millionaire in Vesali who met Buddha while going away from home after realising the vanities of worldly life. When Buddha expounded Dharma, Kasa attained *Anuruparipa*. Venerable Kasa's father who came across the Buddha while going in search of his missing son became the first lay disciple of the Buddha, *Dharma* and *Sangha*. Venerable Kasa Thera's mother and the former wife were the first two female lay disciples of Buddha, *Dharma* and *Sangha*. Venerable Kasa had fifty four friends. Having heard of venerable Kasa's conversion they too entered the Order and attained *Anuruparipa*. The *Thera Kasa*) condemned their conduct and then called for a second Council. Kalasoka was king at the time (Geiger (1912), pp. 19-25). The heretical bhikkhus who held to their violation of the ten points were denounced in the council held at Vesali and the *Thera Ariyarat* who presided compiled the true *Dhamma* once more.

The ten thousand bhikkhus subdued for the time being at the Second Council slowly broke away from the conservative Therav and came to be known as the *Mahasanghikas* because of their great number. The *Bhikkhu* Order was so full of heretics who devoted themselves in orange robes just for gain and because that *Dhamma* Asoka the Mauryan Emperor had to call a Third Council in Pataliputra to expel them (Geiger (1912), pp. 46-55). The *Thera Tissa* son of *Maggadha* presided and a school of Theravada known as *Vibhaggavada* triumphed. Asoka favoured *Vibhaggavada*. He now sent out missionaries for the propagation of Dharma (Geiger (1912), p. 83). Buddhism flourished under Asoka but when it was later persecuted the Theravadins finally found a refuge in Ceylon.

Many schools arose after the second Council (Geiger (1912), p. 26, Rockhill, Chap. vi). The two main divisions were Therav and Mahasanghika. The doctrine of the Therav was known as Theravada and that of the various other schools *Achariyavada* (Geiger (1912), p. 26 fn. 1). The Therav were conservative and the Mahasanghikas more liberal in their interpretations of *Picapa* and *Dhamma*. Dr. Bhattacharya has beautifully says (Bhattacharya (1914), p. 25) "Those who stuck to Ethics and moral discipline were called Theravadins and those who trifled with Ethics and discipline but stuck to metaphysical and ultimate doctrines were the Mahasanghikas".

The Mahasanghika school had many branches, such as the *Gothika*, *Ekavivartika*, *Pragapetivada*, *Bhikkhuvijaya*, *Lokavivartavada* and *Causika* or *Caitanyavada* school. Regarding the last Dr. Nalinaksha Dasgupta points out, "probably a section of the Mahasanghikas attached great importance to the worship of the *stupa* or *stupa* as it is to be found in the Mahavastu and got the appellation of *Causika*" (Dasg (1931), p. 648). According to the

Tibetan interpretation given by Mr. Rockhill (1884), p. 143) "those who live on the *Pohalyaka* Mountain are called the *Tibetyakas*" The *Chenyaikas* made *Dharmadatta* the most important seat of this school and the *Mahacharya* there became the most revered of their objects of veneration. In the inscriptions from *Amravasti*, the stupa is called *Cetiyasam mahaveetnasa*, i.e., the great chaitya of the *Chenyaikas*. The school itself is called *Cetiyasam nikaya*. The sub-schools that spring up in this area in the name of the *Chenyaikas* are *Pubbarajiva*, *Avarambhiya*, *Ragayaka* and *Saṅghabhadra* which are collectively called *Andhaka* (Datta (1931), p. 644). To this list of four, the *Chenyaika* school should be added if it is to be counted as a separate one which probably it is not, as it is considered the same as the *Pubbarajiva* school (Geiger(1912), p. 283) and it is doubtful whether *Pubba* and *Avara* *ariyas* had any differences except the sūtra (śūtra) on which they lived (Datta (1931), p. 648). It is noteworthy that the school of the *Mahasanghikas* in *Andhra* territory came to be called *Andhaka* after the country, which shows how well it flourished there, and excavations in the area prove this in the most emphatic manner through the remains that have been and are being unearthed in the Krishna valley.

The fourth Council of the Buddhists was held at *Kashyapa* at *Kashmir* under the presidency of *Kaśyapa* during the reign of *Kanishka* (2nd Century AD). The *Theravada* were here very feebly represented (Bhattacharya(1924), p. x), and the *Mahasanghikas* wrote a commentary on the *Tripitaka*. This was copied on sheets of copper after revision by the great poet and Buddhist teacher *Arughasaka* and enclosed in silver boxes over which he built a stupa (Derris (1925), p. 653, Box 2, p. 63). Here for the first time was the small beginning of the sect called *Mahayana* (Bhattacharya, (1924), pp. x & xi). The *Mahayana* were not yet a force and it was only in the time of *Nagarjuna* and *Aryadeva*, who began the first philosophical speculations and propagated *Sarvastivada*, that they rose to prominence. In contrast to *Mahayana*, the old conservative school was called *Hinayana*. The *Sarvastivada* which propagated nihilism failed to satisfy fully, the speculative minds of some of those who came later and *Mahayana* who came shortly after *Nagarjuna* taught the *Hinayana* or *Nagarjuna* system. Since even this failed to satisfy many, *Mahayana* or the element of *Hina* was added to the earlier *Sarva* and *Hina* concepts of *Hinaya*. *Mahayana* is the parent of *Nagarjuna*, which was responsible for the rich Buddhist pantheon of gods and goddesses. The three late medieval images from *Amravasti* representing *Sarvastivada*, *Paṇḍita* and the Buddha *Ratnasambhava* (with hands in *Abhaya* *varada*) are of the last stage of Buddhism with its multiplied pantheon of gods and goddesses.

CHAPTER-IV

AMARAVATI AND ITS ANTIQUITY

Amaravati is situated a little over twenty miles from *Guntur*, and having now dwindled into insignificance is more a village than a town. Now, it has become a town again, when visited by Dr. Kannan in 2008



Dr R Kannan, IAS is standing before the Amaravati Temple on 20-08-2008

But once it had its days of glory. The massive embankments of earth and broken brick around *Dharmastota*, a little to the west of *Amaravati*, speak of the remains of the ancient walls surrounding the city and the local tradition as given by Colonel Macleod is that "the ancient city of *Dharmastota* is said to have extended 3½ miles in length, on the west to the village *Mahapavani*, and on the east to the small pagoda of *Pandityanana* on the road to *Rakshapavani*. These places are each about a ¼ mile from the centre of *Dharmastota*. On the south the extent is not precisely known, but it is supposed it did not extend beyond *Nakkedevanraoona*" (Burgess (1882), I, p. 13). The location of all these places is given in pl. 11 in "*Survey of Amaravati and Jaggaipeta*" and Burgess adds in a footnote that the extent of the city would agree with Hsuan Tsang's census of Kaly is far the capital of *Maha Andhra*, *Dharmastota*, which he calls *Tao-mo-ko-rui-tse* (Burgess (1882), I, p.9). The Tibetan historian *Taranatha* refers to *Dyau-Idan-hwa-quan* (accumulation of grains) or *Dharmastota* and the great city there "in terms which might imply that it has been one of the greatest seats of Buddhism in early times" (Burgess (1882) I, p. 10).

Dhanakataka, the original name of *Anuravati*, is found in two of its earliest inscriptions. They are in letters of the *Maurian* variety and may be assigned to 300 B.C. The earliest sculptures found at *Anuravati* are in the primitive style resembling those of *Bharhut*. The great *stupa* at *Anuravati* is called in the inscriptions 'maha-cetiya' and was held in great reverence. The mention by *Saravatha* of the *stupa* at *Dhanakataka* in glowing terms coupled with the tradition that *Asoka* built 84,000 *stupas*, over the many divisions he made of the relics that he recovered from the seven *stupas* he opened, suggest that this was also probably one of the *stupas* originally built by him. That *Asoka* propagated his faith in *Anuravati* is quite clear. The statements in the Ceylon chronicles about the *Dhamma* propagation of the emperor has been confirmed by archaeological excavations. At and near *Somali* (Cunningham (1834), 2, p. 287) were found when Cunningham opened the *stupas* there, urns with inscriptions in letters of the *Maurian* period "of the good man *Kassapagotta*, the teacher of all the Himalaya region", "of the good man *Majjhima*" (Devils (1903), 1, p. 300). At *Somali* (Cunningham (1834), 2, pp. 309-310) he found urns with the inscriptions "of the good man *Kassapagotta*, son of *Koti*, teacher of all the Himalaya region", "of the good man *Majjhima*, son of *Kadiri*" and "of the good man *Gogghata*, of the Himalaya, successor of *Dandabhassara*" (Devils (1903), 1, p. 300). This is in conformity with literary evidence. *Mahavamsa* and *Dappavamsa* (the Ceylonese now Sri Lanka) chronicles mainly relied upon for the history of South India by 19th and early 20th Century AD historians, Indian and British) that *Asoka* sent *Majjhima* and *Kassapa* to the Himalayan region. Of the other missionaries sent out by *Asoka* to various places, *Mahadeva* was one. He was sent out to *Mahasthanasakala* (present Mysore), Goger (1912), p.87. The *Siddhapura* edict of *Asoka* was obviously intended for those of *Mahasthanasakala* who come under the influence of *Mahadeva*. *Mahasthanasakala* later came within the territory of the rulers of the whole of *Dakshinapatha*, the *Satavahanas*. And *Mahadeva* appears to have travelled eastward too, to *Pallavabhogga* or *Pallavasaal*, the present *Palaal* in *Gowari* district. It is from here that he went to *Anuradhapura* in Ceylon for the consecration of the *Sarvastivastika stupa* or the *Bamuni stupa* with a large number of monks totalling according to the *Mahavamsa* "fourteen lacs and sixty thousand from *Pallavabhogga*" (Tanner, p. 171). See Goger (1912), p. 194, giving the number as 460,000. The number of *stikas* may be an exaggeration like the 84,000 *stupas* built by *Asoka*. But the recent discovery of *Asokan* edicts at *Keragudi* in *Karnool* district shows the hand of the emperor at work in *Anuradhapura* near *Pallavabhogga* where *Mahadeva* undoubtedly had a large congregation of monks, if not one as large as the number in the *Mahavamsa* would suggest. *Anuravati* is not far from *Palaal* and it is obvious that *Mahadeva* and his monks must have been at work in the *Krishna* valley about the close of the third and the beginning of the second century B.C.

Dhanakataka rose to great glory as the eastern seat of the *Satavahana* monarchs, but when exactly it was made so important is not clear. The first suggestion of the *Satavahana* king as lord of *Dhanakataka* is the work "*Dhanakatasamavahit*" in an inscription of *Kandahaputra Pulamuri* (Senart, p. 68; Bühler 1, p. 130). *Pratishthana* was the early seat of the *Satavahanas* but later the town appears to have been destroyed by the *Kashabharata* and again rebuilt and occupied by *Pulamuri* who was thus lord of *Dhanakataka*, *Naravara* or

Narasimhagara the newly built town being the same as *Parthana* as stated by Sir Ramakrishna Bhadaskar. Mr. Bakhle (1928), p. 73) has aptly compared this rebuilding to the New Delhi of our own times. Professor G. Jeyaraj Dalzell (1930), (I, p. 40) says that "when the Kakharavans occupied the Northern Deccan, the capital of the Satavahanas was probably *Dhanulakota* on the lower course of the *Krishna*. The legend that *Srikalahasti* was the capital has no foundation. At the time of *Gautamiputra* and at the time of *Pulakesi* it was *Dhanulakota* that was the capital." Thus, *Dhanulakota*, the eastern seat of the Satavahana monarchs which assumed importance during the troubled days when the Kakharavans attacked the western possessions of the Satavahanas continued to be a town equalled only by *Narasimhagara* when *Pulakesi* restored the greatness of *Parthana*, till finally it resumed its original importance when the Satavahanas lost their western dominions after *Naga Sri* and governed only their eastern possessions.

It is not clear when the Satavahanas conquered *Andhra Desa*. Their earliest inscriptions are in Western India. It is however seems probable from the identification of *Atanikavara* made by Dr. Jayaswal and Mr. Banerji (1933), p. 83) with a town somewhere on the river *Manu* which joins the *Krishna* near the *Nalgonda* and *Krishna* districts that the first Satavarna, contemporary of *Kharavela*, was lord of territory at least bordering on the *Andhra* districts (not of the *Andhra* districts themselves). But it seems probable that *Satavarna* was lord of all the territory north of *Dravida* which is separately mentioned by *Kharavela* as territory subdued, and *Andhra Desa* is the traditional northern limit of *Dravidian* or *Tamil* land. *Satavarna* was a mighty king who performed *Ajatasatras* and ruled as emperor. The *Jatakas* mention *Andhra* territory as situated beyond the *Yelavathi* river (1912), I, No 3, p. 12). Dr. Bhadaskar (1918), p. 71) accepts the suggestion of Jayaswal (Bhadaskar (1918), p. 71 footnote 8) that the modern *Tel* or *Tagore* is the same as the *Yelavathi* river. Mr. Prabhatkum Sastri (1930), p. 34) suggests that it is *Talyabaga* a tributary of the *Godavari*, probably the same as *Tel*. His other suggestions are that *Sivavathi* is the same as *Sirila* after whom *Sirila Jotana* (the tank of *Sirila*) is believed to have existed according to the *Shilapavanas* of the village *Srikalahasti* the name of which is thus significant (Prabhatkum Sastri (1930), p. 30), and that the *Vishva-deva* there known as *Andhra Vishva*, *Andhra Hridabha* and *Andhra Niyoka* is called after *Jumabha*. These cannot be considered evidence enough to prove any connections of the earliest of the Satavahanas with eastern territory since even if legends are by themselves to be considered *Pranavishkama* is the famous early seat whence the dynasty started its rule (*Kakharavaravara* Act - I, 6, 8 and 66). However, by the time of *Vishva* the empire of the Satavahanas included the present eastern *Telugu* districts as well as their original western territory. *Mahabala*'s description in the *Gauthaputissas* "that there was no house equal in power and nobility to that of the Satavahanas, in all the country where the *Godavari* rises, flows and falls into the sea" (Prabhatkum Sastri (1930), p. 29) is confirmed later by *Ramsayaputra Pulakesi* describing *Gautamiputra Satavarna* as lord of the ocean. Among his eastern possessions are included the mighty mountain *Mahabala* in *Kalinga*, *Srivihara*, *Sravanvata* (probably the *Nagayana* hills) and the country known as *Mahala* which may be identified with *Mahabala* comprising the districts of *Cuddapah*, *Kurnool* and *Bellary*. At *Mahabala* in *Bellary* district was found the Satavahana inscription

mentioning Satavahana that led Dr. Subhankar (p. 153, p. 4 from Sivasamurti, 1942, Re -1998) to locate the original heart of the Satavahana in the Bellary district. Indelible marks of the rule of the Satavahana in eastern territory from the time of Pulamuri onwards is found in the inscriptions they have left, besides numerous coins which have been and being found. Thus at *Amravati* there is one inscription each of *Harishthaputra Pulamuri* (Burgess (1892)I, p. 100) and *Sena Sen* (Burgess (1892)I, p. 47) on the *stupa*. *Tijiva Sen*, the last of the great kings of the line who ruled the eastern and western dominions with great glory, has inscriptions in the west at *Nasik* and *Kanheri*, and on the east at *Chennai* in *Krishna* district (Luders, H. (1912), Nos. 1144, 1024, 1344). The inscription of *Chandra Sen* at *Kadavala* near *Pilappuram* (Luders, H. (1912), No. 1341) is beyond the *Godavari* and between *Mahendra* and *Sirithusa* both coming within the eastern territory described as under the over lordship of *Gastamiputra Satavahana*.

Though the early name *Chanasakata* of the eastern seat of the Satavahana is no more remembered in the neighbourhood there is still preserved the memory of the Satavahana monarchs after whom it is named *Satasapada* (సాతాసాపాద), i.e. the village of the Satavahana, the headquarters of the taluk in which *Amravati* is located. In the early *Pallava* inscription of *Sivastambavarmam* from *Madarala* (Luders, H. (1912), No. 1295) the territory south of the *Krishna* is called *Anthiripatha* in which is *Chanasakata*, and in another form *Harasakata* (Luders, H. (1912), No. 1200) there is mention of *Sakasavarka* of *Satavahana* district. *Huan Tsung* (Hsueh, S. (1884), 2, p. 210) mentions towards the end of the description of *Konala* (*Gakshira Konala*) of King *Sa-to-pha-to*, *Satavahana* who for the sake of *Nagayana* had established a *sangharama* on a mountain 300 [] or sixty miles to the south of the country-the famous *Nagayanasakala* where the *Sangharama* and the many noble *stupas* about it have been created by Mr. Langhurst. *Thurston* mentions the hill around the *Amravati* *stupa* as having been erected by *Nagayana* (Burgess (1892) I, p. 5). And the legend in the *Lilavatsakata* makes *Nagayana*, the minister of the *Satavahana* king *Hala*, the author of *Gastamiputra* (Kari, p. 10). These, taken with the tradition preserved in Tibet that *Nagayana* died at the monastery at *San Parwan* which he had established and where he appears to have spent the major part of his life, all go to show that the king should have been present at his eastern seat not far away from his minister (or rather sage adviser) whose personality counted greatly with the king who thought of the orthodox *Brahmanical* (*Hindu*) faith as merely tolerated but liberally encouraged *Buddhism* as it was espoused by a great man like *Nagayana*. The conversion of the ruler is also mentioned in an inscription and the awareness of the works was venerable *Buddhists*. The munificence of the *Satavahana* kings, as also the great missionary influence of *Nagayana* and his followers among the people of their time, explaining the large number of *stupas* in the *Krishna* valley of which the noblest and the most situated was the one at *Amravati*. Here merchants, town folk, villagers, even lords "besides is the foreman of a number of artisans: leather workers all sorts of men deal with one another and with the monks and make contributing carved slabs for the *stupa*".

The *Chervala* and other *Mahasanghika* schools collectively known as *Anathaka* (used to denote the people living in *Anathaka* or the *Andhra* region is sometimes used in *Buddhist* literature synonymously with the

term "*Chaityaka*" suggesting that the followers of Buddhism from *Andhaka* belonged to the *Chaityaka* sect, a name given for one of the *Mahasanghika* denominations flourished in the *Amaravati* area (Sree Padma, (2008), p. 35). In the account of the different Buddhist schools by Bhavya given by Rockhill, W.W.(1884,p.189.) he says that a *parivrajaka* by name Mahadeva lived on a mountain with a *chaitya*. It is probable that it is the same as the Mahadeva sent out by Asoka. The *chaitya* at *Amaravati* was the object of their veneration and in the *Manjusrimulakalpa* (i.p.88 from Sivaramamurthy, 1942, Re-1998), the Dhanyakataka *chaitya* is described as enshrining the relics of Buddha himself, Sri Dhanyakataka *chaitya* jina¹dhātudhāre bhūvi. In the *Gandavyūha*, one of the nine principal scriptures of the Mahayana Buddhists, a grove and viihara of Maladhvajavyūha in the vicinity of Dhanyakara is mentioned as the place where Manjusri stayed and preached to the people of Dhanyakara. If this is the *Pabbamahavanaseḷiya* and the forests to the west, the *Avaramahavanaseḷiya* with monasteries full of monks on forests-covered hills, as Mr. M. Somasekhara Sarma conjectures in his excellent Telugu paper "*Amaravati Snipa*" (p.13-14 from Sivaramamurthy, 1942, Re-1998), it explains the names of the school that go by that name. Centrally the Mahachaitya at Dhanyakataka attracted pilgrims from everywhere even from far off Pataliputra. There were many sangharamas (*Sangharama* (संघाराम) is a Sanskrit word meaning "temple" or "monastery", the place, including its garden or grove, where dwells the Buddhist monastic community) for the monks and disciples at *Amaravati* but when Hiuen Tshang visited these parts many of them were deserted, only twenty still remaining in good condition with about a thousand monks, mostly *mahasanghikas*. Even then, Dhanyakataka, as in its days of glory, still remained a seat of learning and the Chinese traveller studied here the *Abhidhamma*. But even in his time the glory of Hinduism was becoming apparent and many a Hindu temple was to be seen in the city when this Chinese pilgrim visited it. In addition, the seeds of decay had already taken root in the Buddhist institutions. As Buddha foresaw and told Ananda (chief disciple), the introduction of nuns into the Buddhist Order cut short the life of the religion itself. With the disappearance of the religion and the extinction of those who taught it, the very significance of the ruins of their seats of learning and objects of worship were forgotten; but a faint memory of Buddha and his religion was preserved in names of places like *Buddhan*; and the hazy legends of the past handed from generation to generation hint at the morals of those that should have been better. The *lañjadhīhas* or courtesans' mounds as every Buddhist mound, covering the ruins of the once great *stupas*, is now called locally, venerable though they are, are yet tainted by the dark life of their last degenerate worshippers. The life of the Buddhist monks that is portrayed by the great *Pallava* king *Mahendravarman* (*Mattavilāsaprahasana*) is a specimen of their life at *Kanchi*, a great seat of Buddhism. No wonder that the religion perished at their hands especially when great and zealous devotees like Hindu *Saivite Appar* and saint intellects like *Sankara* and *Udayana* gave the final blow by refuting the highly developed philosophical disquisitions of the Buddhists.

The only structure of tolerably ancient date still intact at *Amaravati* is the *Amaresvara* temple. Its antiquity is not known precisely but the existence of an early Eastern *Chalukya* inscription at *Dharanikota* and of later inscriptions of the 12th, 14th and 16th centuries of a *Kota* chief *Mahamandalesvara Ketaraja* of *Reddis*,

and of the *Kṛṣṇasagar-saṃpāra*, *Kṛṣṇasāgarasāra* respectively by among many others in the *Anantavara* temple point to the early enough importance of the Hindu shrine as well. But as pointed out by Mr T N. Ramachandran (1929), 2, p. 44) the Chakdhya "tolerated Buddhism" and did not pull down the stupas, which accounts for their existence alongside Hindu temples. In an inscription (Hultzsch, E. (1990-01), 7, p. 153) of the 12th century A.D. *Anantavara* is described thus

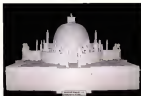
"There is a city (named) Śaṅkhaśakata, which is superior to the city of the Gods, (and) where (the temple of) Śaṅkha (Śiva) (named) *Anantavara* is worshipped by the Lord of Gods (Indra), where the God Buddha, worshipped by the Creator, is quite close (and) where (there is) a very lofty Chaturya, well-decorated with various sculptures." And even in the 12th century as Dr. Hultzsch points out there were still followers of the Buddhist faith like the consort of *Kṛṣṇa* who made offerings at the Great Chaturya. Three Buddhist images of the late medieval period discovered during the writing of the first edition of C. Sivaramamurti's book in 1942 were removed to the Chennai Museum from the *Anantavara* temple prove the same thing. (Sivaramamurti, C. (F.E. 1942. Reprint: 1998).

Note: The quotes are from the famous book of Sivaramamurti, C., F.E. 1942. Reprint: 1998 a Madras Museum publication.

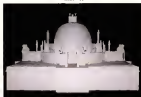
The model of the *Anantavara* Stupa as conceived by Percy Brown purchased from the Bombay Museum. This information was given by Late Shri K. Lakshminarasimhan Redi, Assistant Director to Dr. R. Kamesw, IAS.



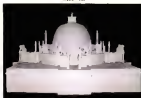
Side - I



Side - II



Side - III



Side - IV

CHAPTER - V

NATURE AND DEVELOPMENT OF STUPAS

THE ORIGIN OF THE STUPA

The stupa can be traced back to the funerary structure of the primitives. Circular stones to mark the spot of burial are the precursors of the low mound, which developed into the mighty square of a later age. Fergusson has a picture of the circles of stone, which he saw in numbers in prehistoric sites near Amaverry, and he traces back the stupa to this primitive sepulchre (Fergusson (1892) I, pp. 23). The earliest form of stupa in the pre-Buddhist period is the low mound encircled by a series of stones. These mounds were sometimes so arranged as to leave a circumambulatory passage between the low tumulus and the enclosure stones. The tumuli were of two kinds. Some were provided with a vault for the relics in earthen vessels. Others lacked this chamber. In such cases the remains were simply covered with earth, a large slab placed over the mass and the whole covered up by the tumulus mound over it. The primitive custom of preserving the remains of the departed in an urn kept in the vault under the tumulus is seen even in the stupa where the reliquary is safely stored away in a chamber situated usually in the centre (Roe, A. (1894), (I, pl. xiv). The *visual* shows this arrangement of relic preservation. It gives a fine picture of the section plan of the stupa.

THEIR SEPULCHRAL NATURE

Stupa is derived from the Sanskrit root “*stap*” to collect and means a heap or mound. It also means a monument held in veneration when it is connected with the root “*sta*” to pause. In the Buddhist texts, the term has been applied to monuments raised generally over the remains of certain distinguished persons. It was ordained by the Buddha himself that these stupas might be erected over the ashes of Buddhas, *Pratyeksbuddhas*, Buddha's disciples and *Chakravartin monarchs* (Kern (1896), pp. 44) *Āgga Mahāvastu* : p. 136 xv. 5, 12 *Anguttara Mahāvastu* : vi. 5, p. 98). We have mention of stupas erected long before Gautama Buddha, and in his time he caused such edifices to be erected over the remains of some of his disciples, such as *Paṇḍita Deva* (*Dhammapadamkatha* : p. 31), *Saṅghara* and *Maṇḍapārayana* (*Jataka* v. No. 522, P. 65). And it was

not the ascetic class alone of the disciples of Buddha that was shown this honour. For there are *stupas* mentioned as having been raised by the order of Buddha himself over the bones of lay disciples like the remains of King Bimbisara of Magadha, who was an important disciple of the Buddha.

The *stupa*, according to the Buddhist texts, was a well-known monument ages before Gautama Buddha, who knew very well how previous Enlightened Ones were honoured by the erection of such memorials over their relics. In the *Avadanasutta*, Gautama Buddha relates how King Suddha erected a *stupa* over the hair and nails of *Isakadeva* in his capital Sakkesu (Mitra (1882), pp. 37). There is mention in one of the legends of the *Dharmapala* of a *stupa* raised by King Samudhara over the relics of the Buddha Vipassi (Mitra (1882), pp. 87). We are told in one of his edicts that Asoka restored the *stupas* of Buddha Kosakabandhu (Winternitz pp. 160). Even in some of his previous births when he was yet preparing himself for becoming the Supremely Enlightened, *stupas* were erected over his remains. In the *Mahakapi Jataka*, we are told of how the kind people enshrined the skull of the noble animal in a structure built for the purpose and caused offerings to be made to it (*Jataka* ii, No. 407, pp. 227). Buddha is reported in the *Sarvasamkashasutta* of *Kakandharika's Avadana* to have foretold how a future King Asoka would erect a memorial over the body of *Sarvasamkashas* (Mitra (1882), pp. 66). Some magnificent persons like the prince in the legend in the *Sarvasamkashas* (literally, "golden brilliance"; full title, The Enlight King-book, Radiating Golden Brilliance Over All) had a monument of ancient Uighur letters. The manuscript was written in Uighur script, it is a Uighur translation of a Buddhist doctrinal work in Chinese. *Jyogita Sibi Tachang* of Hsicholyk did the translation in the tenth century AD. The extensive preface to the *Sarvasamkashas* contains two legends of unquestionable literary merit, one about the ruler Kya Tsa, the other on the prince and the tigress. The Prince offered himself as food for a hungry tigress, had also *stupas* erected over their remains (loc. cit. p. 248). The *stupas* occurring in some of the carved *Jataka* scenes represent such *stupas* (pl. xlv, fig. 2 b from Sivaramamurti, C. (P.E. 1942 Reprint 1998).

Buddha himself told *Asoka* that *stupas* might be raised over the remains of *Chakrasena maharaja* or universal emperor. In one of his previous births, he had died at a *Chakrasena maharaja* in the then magnificent city of *Kanusa* and his sorrowing queen (*Jataka* i, No. 95 p. 251) had erected a *stupa* over his remains. In his last existence, this had become an obscure city known as *Kanusa* where he finally attained nirvana. The famous instance of a *Chakrasena maharaja* is *Mahakapi*.

Pacceka Buddhas (*Pucīka* Buddhas (see Sl. No. 288. - Government Museum, Chennai) A *Pratyekabuddha* (Sanskrit) or *Pacceka* (*Pāli*), literally "a lone Buddha", "a Buddha on their own" or "a private Buddha", is one of three types of enlightened beings according to some schools of Buddhism. The other two types are the *arhats* and *samyaksambuddhas* also had monuments raised over their relics. In the *Attasaddha Jātaka*, we are told of a *stupa* raised over the remains of a *Pacceka* Buddha where four high roads meet (loc. cit. iii, No. 418, p. 260). From the *Avadanāsataka* we learn that *Kapphina*, king of *Dakṣiṇapatha*, raised a *stupa* over a *Pratyekabuddha* in his previous birth (Mitra (1882), p. 38). The erection of these memorials was considered so meritorious that countless *stupas* were built over the relics of Buddha and his disciples. The *Saddharmapīṇḍarīka*, a Buddhist work by *Saddharmapīṇḍarīka*, is a *Mahāyāna* *sūtra*, forming with its references to *Amida* and the *Bodhisattvas* the basis for the doctrine that there is something of Buddha in everyone, so that salvation is universally available: a central text of *Mahāyāna* Buddhism. Also called (Lotus of the Good Law, Lotus of the True Law, Lotus *Sūtra*) it says that the erection of *stupas*, worship of relics, etc. ensure the highest enlightenment. Even children who pile up *stupas* of sand in sportive mood have their full share of the reward of merit. "Moreover, even those who worship relics, erect *stupas*, construct any kind of image of Buddha whether jewelled, marble or wooden statues or frescoes, even children who play making *stupas* of sand, or scribble figures of Buddha on the wall, those who offer flowers, or perfumes at *stupas* or make music before them, even those who only by chance have on some occasions thought of the Buddha with the thought 'Honour to the Buddha', all these will attain to the highest enlightenment" (Winternitz (1933), p.297). According to the *Mahāvastu* (The *Mahāvastu* (Sanskrit for "Great Event" or "Great Story") is a text of the *Lokottaravāda* school of Early Buddhism. It describes itself as being a historical preface to the Buddhist monastic codes (*vinaya*). Over half of the text is composed of *Jātaka* and *Avadāna* tales, accounts of the earlier lives of the Buddha and other *bodhisattvas*.

The *Mahāvastu* contains prose and verse written in mixed Sanskrit, *Pāli* and *Prakrit*. It is believed to have been composed between the 2nd century BCE and 4th century CE.

Mere walking around the *stupa* and worshipping it with flowers is enough to ensure nirvana. *Nirvāṇa* (Sanskrit: नरिवाण; *Pāli*: नरिबान *nibbāna*; *Prakrit*: नरिवाण) is an ancient Sanskrit term used in Indian religions to describe the profound peace of mind that is acquired with *moksha* (liberation). In *śramanic* thought, it is the state of being free from suffering. In Hindu philosophy, it is union with the *Brahman* (Supreme Being).

The word literally means "blown out" (as in a candle) and refers, in the Buddhist context, to the imperturbable stillness of mind after the fires of desire, aversion, and delusion has been finally extinguished.

The word *chaitya* is of common occurrence in literature and is generally used in the sense of a place of worship. The word is used in Brahmanical (Hindu) works like the *Mahabharata* and *Ramayana* in a wider sense, meaning a religious building as well. When it is used in the sense of a religious building it invariably means a place of worship, such as the *Vishalakshya* (temple for Bodhi tree) of the Buddhists or a *stupa* or a temple for a deity. *Moulana* was referred to as *Brahminism* by XIX-Century British historians (Id.).

Chaitya is used invariably with the word *stupa* in the *Mahabharata* (II, 3, 12, 4, 1, 7, 1, 84, 38, 4, 108, 17). The sense in which the word has to be understood is the sense that there is a *sacred* (sacred) *stupa* (building) near the *stupa*. The 'sacred tree' itself is also called a *chaitya* in the *Mahabharata* (II, 5, 180). It is in this sense (the tree itself and not a building) that the word is commonly understood and literary evidences are not wanting for such usage. The word is derived from Sanskrit 'chait', physical remains *inspires* devotion.

A building, not necessarily a religious one, is meant when this word is used in the *Ramayana*. There is a classification of *chaitya* given in this epic, which is very interesting. *Chaitya* are of two kinds, the ordinary ones and the literary ones. This, to a great extent, clarifies the rather puzzling usage of *chaitya* and *stupa* as synonyms.

The great aspect *chaitya* is mentioned in inscriptions as *chaitya* (great *stupa*). The word *chaitya* might have been derived from *chait*, i.e., the funeral pyre when a funeral monument like the *stupa* raised over relics is meant. But there are other kinds of *stupa* which do not enshrine relics and in such cases the word has to be derived from *chait*, i.e., the mind, meaning thereby a sacred monument for meditation purposes. Probably, therefore, this is the true derivation, the association with *chait* resulting from its eventual application also to the *stupa*.

The *Amarakosa* (lexicon) that explains words and their meaning shows the use of the word in all the varieties of construction just seen. The *Amarakosa* (written by *Amarakosa* is a Sanskrit thesaurus written by *Amarakosa* in verse format. He was a distinguished scholar, one among the title "guru" (adviser) during *Vikramaditya's* court (in about 380 A. D.). *Vikramaditya* was originally known as Chandrar Gupta II. He was a heroic king and is well known for developing an independent empire, widely recognized in India as *Vikram Samvat*. *Amarakosa* gives *chaitya* as a synonym of *stupa* or house, especially a sacrificial hall. Rudra, an author in enumerating the different uses of the word names a house or building, a Buddhist *stupa* and an *addipa* *patha* or sacred tree is connected by the word. The last is the *Vishalakshya*. The tree is enclosed within a

Polika (trifling), which has a boundary wall around it and present inside the wall are two umbrellas and two garlands hanging from the upper end of the panel.

THREE FOLD CLASSIFICATION OF *CHAYATS*

The Buddhist *chayats* are *stupa*s of three kinds, *saririka stupa*s raised over relics, *ashoka stupa* built as commemorative monuments, and *paribhogika stupa*s created over articles used by Buddha like the bowl, the girika, the *sanghati* (also spell *sanghat*)¹ The *sanghati* is an outer robe used for various occasions. It comes over the upper robe (*uttarasanga*), and the undergarment (*antarvasa*). In representations of the Buddha, the *sanghati* is usually the most visible garment, with the undergarment or *antarvasanga* protruding at the bottom. It is quite similar in shape to the Greek himation, and its shape and folds have been treated in Greek style in the Greco-Buddhist art of Gandhara], etc. This classification is believed to have been given by Buddha himself in the *Parivabbasa Sutta*. The *Parivabbasa* (*Sanskrit: Pāṭi Parivabbhāsa*) of the Buddha is described in the *Mahaparinibbana Sutta*. Because of its attention to detail, this *Theravada sutta*, though first committed to writing hundreds of years after his death, has been resorted to as the principal source of reference in most standard studies of the Buddha's life).

Difference between *Stupa* and *Stoṭhe*

The term *stoghe* or *stangarabha* (monument to enshrine relics) may be used as a synonym of *stupa* or *chayats* only when the *saririka* type is meant. The others cannot, strictly speaking, be called *stoghe*s since the term *sthe* applies only to bodily relics.

The majority of *stupa*s are *saririka*. The very first *stupa* built in the time of the Buddha was *saririka*. It was built by two merchants *Trapasika* and *Alavika* who were the first to meet the Buddha after his attaining Supreme Enlightenment. To them the Enlightened One gave a lock of hair and his nail parings to be honoured by the erection of a monument over them. There are many instances of *stupa*s erected similarly during Buddha's lifetime over his hairs and nail parings, one such famous instance is the *stupa* erected by king *Asoka* in his laurels at the suggestion of his wives (Mitra (1882), p. 33, Winternitz, (1933), p. 282). The important *saririka stupa*s were, however, the monuments erected over the eight divisions of Buddha's relics after his death at *Kashigara*. There were eight original *stupa*s, if tradition may be believed with the exception of the *Kamagruha stupa* (Vogel (1906), p. 127), opened by *Asoka*, the relics were divided into 84,000 parts and as many *stupa*s raised over them in various parts all over India.

The reliquaries contain short inscriptions giving the name of the person whose relics they contain. Many such reliquaries have been excavated among which may be mentioned that of Harigupta (Cunningham (1854), 2, p. 349), one of the Buddhist teachers of Asoka, and Sanghata and Maṇḍakaputta the principal disciples of Buddha (op cit. p. 297 from Sivasamurti, C (J.E. 1942. Reprint, 1958).



Kalusha Well by Dr. Karmam

Dr. R. Karmam (IAS) visited Kalusha near Varanasi on 27.04.2013
at 1848 Pm - Tank built by the King of Mithila for the Buddha for storing honey

There are numerous countless stupas of this type. It was sometimes a footprint left by the Buddha that occasioned the erection of a stupa, or it was where he had performed a miracle as at Sravasti. The stupa raised by Asoka (Vogel (1926), 2, p. 93) in the Lambeta garden visited by the emperor in the company of his teacher Ujagrapa is a famous example of an *ashoka* stupa.

The wheel and the *Varuna* (ref 81 No. 167) symbol were objects of worship of the *ashoka* type. There are numerous sculptures at Sharhat, Sanchi, Amaravati and for that matter at every Buddhist place of importance, showing the worship of these symbols. The images of the Buddha which come later—they are absent on the earlier sculptures—also come under this category, and General Cunningham explains the slab showing *Parvata Kumbha*. *Kumbha* is worshipping the wheel pursuing the accident, according to Fa Hien, of the king

There are stupas just for worship symbolising the *paravarna* (Buddha attaining final salvation or *Nirvana*) of Buddha but containing no relic. Famous examples of this type are the small stupa in chaitya halls as at Karle and Bhaja. These are symbols rather than memorials. However, the more important of the *ashoka* stupas were built in famous places, which were sanctified by some association with Buddha. The Chinese traveller Hsuan

worshipping the image of the Buddha, which he caused to be made of sandalwood to occupy the throne of the Enlightened One when he was absent for some time in the *Trayastrimsa* heaven. He says: "As we have already seen that images of the Buddha were not known in India in the time of *Asoka*, or even down to a much later period, I think it is nearly certain that the object which *Prasenajit* or *Pasenadi* (*Pali*) (*Sanskrit: Prasanga*) (c. 5th century B.C.) was a ruler of the *Salivahika* dynasty (a dynasty founded by King *Harvaha* ruler of *Kosala*) set up was the *Dharma* statue, or symbol of Buddha as the turner of the Wheel of the Law" (Cunningham [1979], I, p. 111). But symbolic representation of the Master in the second century B.C. need not preclude anthropomorphic representations in the earliest instances (see below). At a later period, images of Buddha were actually carved on the sides of the *sikhara* stupas in *chaitya* halls at *dharmas* and other places (Hargiss [1980] 4, pl. xxx, Longhurst [1936], I, fig. 21).

Votive stupas of various types like the small monuments made of brick and not with limestone – as at *Amravati* in the vicinity of the great stupa, or in native votive offerings like these in metal of a later date found in *Nagastambam*, may also be styled *Uddishika* stupas. Such stupas were also greatly revered, and they served as eloquent testimony of what individual party could achieve with only a moderate purpose to pay for the monument. Such votive stupas of varying dates and dimensions abound in *Kashmir*, *Nepal* near the *Swayambhuvar* stupa around which they cluster. What great respect these small *sikhara* stupas were shown and how they were treasured is evidenced by the attitude of a widow during the reign of king *Sambhadravarman* (12th century A.D.), who, according to the *Nepalese* chronicler *Hemavarman*, "on the occasion of a fire in a village, fled to *Patna*, taking nothing with her except a small model of a *chaitya*, a manuscript of the *Pragya-paramita* (Buddhist scripture) and her little son" (Winternitz [1933], p. 324).

The first and most important object of worship over which a *paribhoga* stupa was erected was the golden vessel offered to Buddha by *Sapana* on the day of his enlightenment, which was thrown by Buddha into the river *Netavara*, after he had finished his meal of sweet milk porridge brought in it. *Sapana* and *Devus* simultaneously clutched at it to convey it each to their own realm for worship.

The throne of the Buddha is an art-sculptured theme in all stupa. Monks and lay disciples are shown prostrating themselves before the throne of the Buddha. The throne was so much great reverence that every disciple and monk in a monastery was required to prepare a seat for the Buddha before taking a seat himself. The seat that the Buddha occupied under the tree at *Bodhi-gaya* was chosen only after great deliberation, and it is even today an object of veneration. General Cunningham in describing it says that "the rightmost or diamond

those of the Sakyamuni still exists under the pipal tree at *Rohaya*” (1 p. 112 from Sivaramaniam, C (P.E. 1942 Reprint: 1998)

The *Bodhi* tree symbol is of the Buddha (symbolizes the Buddha till the advent of Mahayana Buddhism) is another sacred object of adoration. Sculptures representing worship of the *Bodhi* tree are numerous in every



Rohaya near *Maehat* - *Stupa* and *Lion Pillar* 27.08.2013 - 1912 Hrs

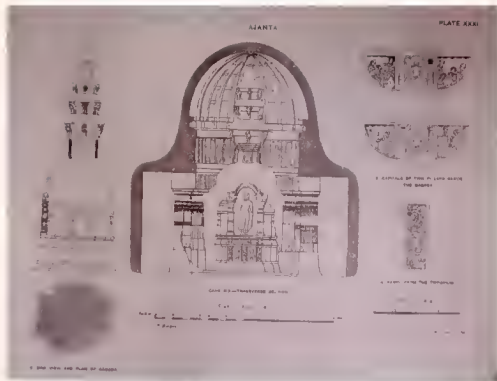
stupa. The story of how, with untiring zeal, Asoka fostered the *Bodhi* tree, which miraculously sprouted even though cut down by his jealous queen is well known; and it is a branch of this sacred tree taken to Ceylon (Sri Lanka) in his time that has grown into the tree, a silent witness of more than two millennia of personal worship.

Generally these trees had a pavilion built around them known as the *vaidika cetra*, of which there are several representatives. They are also common these on coins.

The *Kashya Pillar* is considered the forerunner of the other Lion Capital pillars constructed by the Mauryan Emperor Ashoka. He had erected the monolithic, polished sandstone pillar, consisting of a circular

shaft, surmounted by a decorative bell shaped capital, supporting a life-size figure of a lion facing of north. Its early date is shown by the embellishment being relatively less than the ones at *Sanchi* etc. The *Stupa* is also an early one.

Note: The quotes are from the famous book of Sivaramamurti. C., F.E.1942. Reprint. 1998 a Madras Museum publication.



Umbrellas at Ajanta
(Refer Text in p. 39)

CHAPTER - VI

ARCHITECTURAL DEVELOPMENT OF THE AMARAPATTI STUPA AND ITS PARTS THROUGH ITS HISTORY

The earliest *stupas* such as we see in the coin-rings at Bharhut and Sanchi, were very simple in structure. They were not built and decorated so elaborately or on such a large scale as some of the famous *stupas* with which we are more familiar. *Stupas* erected during the time of Asoka were simple structures of brick and plaster surrounded by a wooden rail with open gateways facing the cardinal points (Longhurst (1936), 1, p. 13 from Srivastava, C. (1942, Reprint: 1998). To illustrate this point M. Longhurst has chosen the *Andher* *stupa*, described by General Cunningham (1846, p. 348), as account of the tolerable currency of its age ascertained from the inscription of the stupa's reliquary which mentions the stupa as a *Mahapauva*, a Buddha's teacher and contemporary of Asoka.

Rapacious hunt by ignorant villagers after imaginary treasures hidden in the ancient mounds has so completely obliterated the form of these structures that we have to form our image of the early *stupas* from sculptural representations of the monument. A fragment of the curved coping of the elaborate rail at Amaravati built in 2nd Century AD shows a representation of a *stupa* of the earlier type (pl. xlv, fig. 21 (Srivastava, C. (1998), pp. 23). It is a simple structure shaped like a cup placed upside down and is surrounded by a simple rail. Mr Longhurst has discussed a representation of the early type of *stupa* on one of the carvings from *Son A* (Longhurst, (1936), p. 34, fig. 13). The circular drum is low and the *stupa* is a small structure of brick surrounded by a wooden railing. It is this wooden railing that was later on copied in stone on a more elaborate scale for the bigger *stupas* as at Sanchi, Bharhut and Amaravati. There are descriptions in early Buddhist literature of people purchasing flowers to be offered at *stupas* for decorating them. Such a description applies only to the smaller early *stupas* which had pegs at intervals all round the drum at a particular height. The *stupa* being sufficiently low and comparatively small could well be decorated by poor worshippers with festoons and garlands of fresh flowers which were supported by the pegs. This later on developed into a conventional representation of the festoons in plaster work over the edifice and the pegs that were then superfluous became in their turn purely ornamental, and tapered on as well-curved discs of a suggested size. The rail in its primitive form was a simple fencing made of wood and the later copy in stone of the wooden structure which is so heavy and laborious speaks eloquently of its origin. The elaborate rail with decorations carved on it came later, the gateways at the cardinal points being special ornamental features.

The *stupa* believed to be the earliest so far unearthed is that at *Piprahwa* near Nal. This is a low structure with a broad base 22 feet high and a basal diameter of 116 feet. About a couple of centuries later, the architects of the *Sanchi* *stupa* made the edifice 54 feet high with a basal diameter exceeding that of the *Piprahwa* *stupa* by just 4 feet.

The *harunka* or the box-shaped construction above the *stupa* which bore on its crown the umbrellas has now to be reconstructed from imagination. Even at *Sanchi*, one of the best preserved of *stupas*, it has disappeared. But box reliefs of the *stupa* on slabs give us a good idea of it. This superfluous addition could not have existed in the very early *stupas*. There are representations of *stupas* of the early type lacking the *harunka* and the umbrellas. The real use of the *harunka* manifested at a higher level the position of the chamber enclosing the reliquary.

The umbrellas increased in course of time into an indefinite number and are shown in the sculptures as found in various *stupas*. Sometimes they are conventionally stylized into fan-like curves in a most unusual way on either side (pl. ix, fig. 1- *Rumugrama Stupa* from Naga). The quotes are from the famous book of Srivaramamurti, C. (F.E. 1942 Reprint, 1988 a Madras Museum publication). Sometimes they form canopy over the *stupa* (pl. xxix, fig. 3-Adoration of the *stupa* symbolising Buddha's death). Miniature representations of the *stupas* like the one from *Nagayawalanda* (Longhurst (1938), 2, pl. xxviii, 1938, *The Buddhist Antiquities of Nagayawalanda*, Memoirs of Archaeological Survey of India No 54, New Delhi, pp. 1-67, pl. 1-50), the rock-cut one from *Konkan* (Burgess (1883) 4, pl. IV) Or the one figured by Cunningham (1879), (1, pl. xxix) show the early development of the monument with a single parasol. The origin of the later development can be seen in Pl. xiii of Cunningham's book where another umbrella appears above the original one. This later developed into a series of umbrellas piled one over the other as in early examples depicted at *Ajanta* (Burgess (1883 F.E. 1994 Reprint) 4, pl. xxix). Report on the Buddhist cave temples and their inscriptions, Archaeological Survey of Western India iv), each umbrella retaining its individuality in a conical mass. In the later examples depicted there (Longhurst (1938), 1, fig. 20) their individuality was gradually lost till in the last stage the cone came to bear a strong resemblance to the *stupas* in Burma.

The drum of the *stupa* also underwent change, the circular structure of the earlier period making way for a square one. The *vedika* or circular platform with cardinal projections approached by steps leading to them disappeared and for the first time images of the Buddha were introduced into niches on each side. The drum was no longer low, the height being considerably increased and the *ambra* or the cup-shaped part instead of retaining its primitive semi-circular contour bulging out above the drum. This bulging is found even in the rock-cut *stupas* at *Konkan*.

The evolution of the *svarna* (gateway) is equally interesting. The earliest type is found at *Amaravati* and was still the fashion even during the days of *Nagayawalanda* as is evident from its representation in the sculptural pictures of the *stupa*. The early gateway, if we remember the verse of *Kalidasa* (*Raghuvansa*, I canto-verse 41) *ambhasthale vishvadevavimukhasthambavayam*, is but a pair of stambhas or pillars to which were tied the two ends of a *svarna* wreath. The earlier *svarna* stambhas must have had fresh *svarna* wreaths tied to them every day. Later, heavy stonework took the place of wreaths. The decoration of the *stupa* with fresh flowers and

the *corona* pillars with flower or leaf garlands gave place, in all probability, to structural representations and modifications of the original almost about the same period.

The earliest surviving gateway is the one at *Bhorhat* where the numerous intricate carvings coming between the curved bars of the *corona* suggest that they might have been evolved from fresh mango leaves hanging from a string. This use of fresh mango leaves continues to be a feature in every Hindu house on festive occasions. The leaves may have been worked (in the earlier stages) in a natural way and later on modified into ornamentations and sculptures of caryatids and miniature pillars which slowly obliterated the original forms. The sign feature of these small parts of the *corona* which is already obscure at *Bhorhat* seems to have been completely forgotten and ignored by the sculptors responsible for the *coronae* at *Sanku* where they are not so numerous but appear to have been retained to observe a custom or tradition. The primitive *corona* has however survived at *Anantavati* where the sculptures give us a good idea of the original *stupa*. It is not improbable that the two slender pillars, with capitals shaped like *stupa*s which Dr. Burgess thinks may have been the emblem of the *Charyaputa* School (I, pl. xxix, fig. 6 from Burgess, I, 1887) represent the regular *corona* *sanku*-like. Two or four lions seated on pillars guarded the gateways of *Anantavati* and from these the later *sanku*-*coronae* (iron gateways) of *Mokhaliganga* and other *Kalyana* temples have developed.

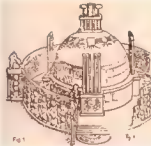


Mutilated Stupa: Government Museum, Chennai
Collection Accession Number 326

Connecting the four gateways is the rail around the *stupa*, which is sometimes richly sculptured on the inside with scenes from the legends of Buddha in his various births, the outer side showing only dwarf lotuses and half-lotuses on the uprights and wave bars and a long unfolding flower garland on the coping. Of the garland, Dr. Fincher says that it is a pseudo-flower garland and only a long parus full of coins and hence appropriately issuing from the mouths of *gajaka*s, guardians of treasure for the benefit of the devotees. The parus was also carved on the outside with representations of men running after mythical animals. The parus was absent on the inner side as the floor between the rail and the base of the *stupa* was somewhat elevated, being reached by steps beginning with a *manasthana* just near the gateway.

An account of the parts of the *stupa* and their relation to one another, study of which is essential to a proper understanding of the structure, is given in a very interesting and illuminating paper of Prof. Dhavalikar entitled "The architecture of *Anantavati*". In this he has given pictures to illustrate his points, one of which is here given (fig. 2). He divides the three main divisions of the *stupa* into smaller parts. The first, the cylindrical part or base is composed of two or sometimes parts: (1) the sculptured panel zone below and (2) the narrow frieze above. The second, the hemispherical part, is composed of (1) a range of sculpture, (2) a plain zone above

(3) a decorated collar and (4) a plain zone at the top. On the top is the square part, the *harmikā*, which is a balustrade around a central, pillars of imposing dimensions, beside which are the parasols. Prof. Dubreuil explains the square shape of the *harmikā*, by comparing it with the hedges around *chaitravriksha*. The central pillar forms a very close parallel, a convincing explanation.



Reconstruction of the *mahacetiya*
after Prof. Dubreuil.

As it is difficult to study the sculptural part of the *stupa*, much of which is hidden by the rail in the sculptures, he has given an imaginary picture with a part of the gate demolished. The *ayaka* platform has projections at the cardinal points. There are five pillars on each projection, square at the base, then octagonal and finally rounded at the top.

The platform is rather narrow all along for the size of the *stupa*. Prof. Dubreuil thinks that as no steps leading to the top of the platform are to be seen it is probable that it was not used as *pathi* but served as a drain for the rain water that ran down the hemispherical part of the *stupa*. But as at *Nagarjunakonda* there are steps leading to the platform it probably was used for perambulatory purposes, and similar steps to the platform no doubt existed at *Amaravati* and elsewhere. The sculptor may have omitted them either as unimportant details or because they existed only at the back of the *stupa* which cannot be seen in the representation of its front.



Vriksha chaitya Government Museum,
Chennai Acc. No. 284

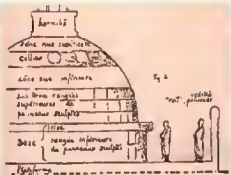


Fig. 1 et 2. - Essai de reconstitution d'un *stupa*
de l'époque d'Amaravati.

After Prof. Jouveau Dubreuil.
no. 2.

The most important fact that Prof. Dubreuil points out is that whatever may be the dimensions of the *stupa* the height of the cylindrical base is just that of an average man - the frieze thus being on eye level. This explains the small size of the sculptures the frieze and the slabs below it. The sculptures encasing the lower part of the dome that have the platform are larger as they have to be seen from below and further away. The decorated collar was probably of still larger dimensions in stucco. As the height of the dome that and the circumference of the *stupa* varied but the height of the drum was the same in the case of all the *stupas*, Prof. Dubreuil points out how inexact are the representations of the large *stupa* on the casing slabs with



Casing slab showing stupa Government Museum, Chennai Collection Accession Number 221

Mahachairiya or great stupa of *Amaravati* (see inscription No. 102) but a similar one is from a smaller votive stupa-*khudacetiya*-of a mendicant (*penduvatika*) named *Nagasena* (see inscription No. 103).

In the *Tiparama Dagoba* at Ceylon half-moon shaped approach also seen in Hindu temples later. The *Dagobas* and *Stupas* have defined architecture in both Buddhist and Hindu religions. Moonstones are half-moon shaped stone slabs with beautiful stone carvings of animals and creepers in semi-circular rows placed at the bottom of the flight of steps leading to a stupa or dagoba. This feature is found in the *Jetavanarama Dagoba* in Sri Lanka, but it started with the stupa at *Saatchi* and *Amaravati*. It is found in Hindu temples in South India at the start of the steps leading to the *Mukha Mundapa* (Central Cultural Fund booklet, Sri Lanka, 2002, p 41).

No. 102 (IV C, 'a).

Burgess I, p. 72. pl. I and Ivu No. 17; Lüders' list No. 1281.

TEXT: . . . (*nidhayanam Pukirathe adithane* *vaikavasa Humgha gahapadipudasa vaniyasa Samudasa gharamiya ca Kotacandi gahapati*) *na ca savasa ca lokasa hitasukhatataya Bhagavato mahacetiyyasa unisasa pa*

TRANSL: (Adoration to Siddhathas (Siddhārthas)! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samuda (Samudra), the son of the householder Hamgha (Sarngha), living in the chief city of the Puki district (Pukiratha=Pukirāshṭra), and by the house holder) Kotacandi, for the welfare and happiness of the whole world.

NOTES.—Burgess reads '*kodicha digaha* ('*pa*') suggesting '*pa*' for '*ha*' at the end. '*Ha*' is correct since it is '*gahapa*' with final letter '*ti*' lost. The beginning of the inscription is read by Burgess (*Sidham. Champukiratha*, Hail . . . in the province of Champuka; and Lüders reads it '*Tompuki*' with a query. It may be read . . . (*nidha*) *lanam Pukiratha* with *namo*, the first word, lost.

almost equal base and dome. This has caused the greatest confusion in the understanding of the form of the large stupas of *Amaravati*, *Ghantasala*, etc., and has occasioned such remarks as those of Rea who thinks that, the stupa of *Ghantasala* with a huge dome on a short base is different from others of its kind. (Rea, A, 1894 p.8)

This important fact that Prof. Dubreuil has explained is also proved by inscriptions on the carved slabs from the drum.

Thus its inscription proves that the large and magnificent slab (pl. Iix fig. 2) is from the



Stupa feeds the Buddha Government Museum Chennai collection, Accession Number 33

No. 103 (IV C, 9). See pl. lxxv, 8

Burgess I, p. 72, pl. xxxi, 6 (not noted).

TEXT: *Sidham* (name) *bhagavato gāmmamahāvathasa pṛadamatihasa Nāgasenasa khudacatiya . . . Haghavāpikiniya patiphoṇitam savasatamata a . . .*

TRANSL: Success (Adoration) to the Lord! Erected by the merchant's wife (Haghā (Samghā), at the small caitya of the mendicant (pṇḍavatika) Nāgasena living in village parts, for the . . . of all.

NOTES.—This establishes that some of the stupa slabs were for smaller votive stupas. Such stupas were unearthed by Rea (see Dir. Gen. Arch.'s annual report for 1905). Thus unless we know definitely from where the slabs were recovered it cannot be said whether they belong to the large stupa or the smaller votive stupas.

SCULPTURAL PERIODS AT AMARAVATI

The sculptures from the *Amaravati stupa* can be dated approximately from their style and from the palaeography of their inscriptions. Four periods are easily distinguishable. To interpret the style the work of every period all over the country has to be taken into account and it is interesting to see how similar the style of the earliest period of *Amaravati* is to that of *Bharhut*, while the style of the later periods of *Amaravati* more resembles that of Mathura in the *Kushan* period. Every period shows its own type of human anatomy, dress, ornaments, poses and grouping. Successive stages of advance in technique and refinement are also clearly noticeable.

FIRST PERIOD, circa 200 - 100 B.C.

Earlier, the scholars like Dr. C. Sivaramamurthy dated the *Stupa* to 2nd Century AD. But in 1977 Sri K. T. Narasimhan as Curator of the Site Museum at *Amaravati* collected a fragment stone of the *Stupa* containing Asokan Brahmi letters. Dr. I. K. Sharma dated it to the Asokan period due to this evidence and the Mughal type polish found in the granite upright stones in the outer railing.

The sculptures of this period are very few and are mostly fragmentary, but they are easily distinguished from the rest. They are characterised by a certain amount of stiffness, and by an awkward pose void of flexions (pl. xiv, fig. 3, 5)

The face is slightly dull and the peculiarly shaped eyes are slightly astant (pl. xvi, fig. 1).



Shows a number of umbrellas as they would be over a stupa (now eroded due to moisture absorption in the period from 1880 to 1980). Government Museum, Chennai Collection Accession Number 231



Shows in the top panel the legs of two women inscribed Government Museum, Chennai Collection Accession Number 170



Man and Boy
Government Museum,
Chennai collection
Accession Number 1102

The lips are more lamps coarsely bevelled. The fingers are either straight like drumsticks or flatly bent without any natural slope (pl. xviii, fig. 1 and 3).

Even the ornaments sit awkwardly in their places. The bracelets though decorated with carefully worked patterns seem to be just thin strips attached to the side visible in the sculpture (pl. xviii, fig. 1). The necklaces with more than one jewelled square clasp have a twist at the lower end and rest flat on the chest (pl. xix, fig. 4, pl. viii, fig. 31).

Male figures of this period from *Amravati* are to be distinguished by their thick cord shaped waist band from similar contemporary figures from *Maratha* and elsewhere that wear a sash tied in ribbon fashion about the waist, along with their women—a mode that is often to be seen only in latermost figures of the various periods in *Amravati* (pl. ix, fig. 5).

The central tassels of cloth or silk form a double line of nagaes. From the heavy cord, shaped waistband-ornamental with flowers worn by men hangs a heavy semi-circular loop and the side tassels are as conspicuous as the median tassel. Sometimes the waistband is a thick twisted cotton cloth as in the figure of the Chakrasavarthi from *Jaggayyapeta* (pl. vi, fig. 4a) a type later developed almost exclusively in *Maratha*, *Konkan* and *Gujarat* sculpture from which it passes into Chakalyan work.



Salivahan King, Government
Museum, Chennai collection
Accession Number 213

The cloth worn by men generally covers just the thighs and the folds are indicated by double lines at intervals, but in the case of women the double lines at intervals all along the leg proceed further below the thigh, and though the waist zone is elaborately worked the woman appears to be made in spite of her dress (pl. xiv, figs. 2b and 3).



Fragment of casting with shows two
men and a border of peacocks
100-80, Government Museum,
Chennai Collection, Accession
Number 298

In the case of women a strip of cloth no doubt worked with costly natural into patterns—served as a boundary line of the hair just above the forehead, droops along to the ears and proceeds on either side of the head or plaited locks which encircles (pl. vi, fig. 3b).

In this as in other periods there is a jewel above the forehead just near the parting of the hair. The headgear of men is shaped in such a way that the prominence of the circular central frontal great jewel is not so obvious as in later periods (pl. vii, fig. 5).



Garutheya

Necklets worn by women are flat jewelled strips (pl. ix, fig. 5) or strings of beads or gems rather close to the neck with a somewhat large and elongate central gem (pl. xvi, fig. 3).

The earrings also distinguish the figures of this period. A double-ring benten flat or into each shape on one side and into an ornamented square pattern on the other is the common variety (pl. viii, fig. 22).

Main coiled circular ring the true *patrahaudala*, only in this case *unavapatrahaudala* or coil of gold leaf is also shown in some reliefs both from *Amaraavati* (pl. vi, fig. 5) and *Aggayyapeta*.

The feet are as primitively worked as the hands and nails are prominently shown (pl. xviii, fig. 1).



*Chakravartidevadevi Government Museum
Chennai collection Accession Number Jdg 13*



In the case of reliefs the feet are so worked that they always present an impossible position (pl. xviii, fig. 5). The figure faces the spectator but the feet face opposite directions their heels coming together. Buddha is invariably represented symbolically and nearly almost always in the next period.

The coping fragments of this period are so interesting as they are amusing. Here we have quana dwarfs carrying the usual highly decorated flower garland. The sculptors have chiselled these pieces with great exuberance and have infused more life into them than into any of the other

sculptures of the period. The dwarfs are not so awkward in their movement as are the men and women of this period; they have the other characteristics early features. Here we have the earliest representation of the person of the later monographic form of Ganesa (pl. xv, fig. 2) and Lakshmi (pl. xv, fig. 3).

The former is shown with his usual characteristics of prominent punch, short and stumpy limbs, elephantine head and ears, but the trunk is absent. It appears almost cut off and the foreshortened front view of his hand without the trunk is so superb that it baffles one to know how the sculptor managed to imagine and execute such a figure.

Lakshmi appears for the first time in the sculptures of *Shivast* and *Bodhgaya*. She is here known as *Aruma Devata*. About the same period she is



*Quoted over the relief of the
Buddha, Government Museum,
Chennai collection Acc. No. 170*



Sri Lakshmi or Tara. Sculpture
photo below Government Museum
Chennai collection Accession
Number 76



Winged cherub



A double-wing cherub (all of its limbs
slope on one side and into an
asymmetrical square pattern on the other
is the common variety Government
Museum Chennai collection)

seen in the early sculptures of Amaravati. She is also represented a number of times on the gateways at Sanchi. In the Anantaganga cave she occurs over the entrance. Everywhere except in the Anantaganga cave she is attended by elephants and is the earliest parent of the later Gayalakshies. This form appears in most Deavidian Hindu temples, even five temples later. But in Amaravati as in the sculptures of the Sango period at Sanchi she is seated and is attending to what may appear perhaps a task that is rather unequal to her dignity. But a flower garland is itself suspicious and all suspicious things being associated with Sri, her tugging at a flower garland is perhaps not after all quite beneath her especially when it is rescued from the mouth of a yaksha to adorn a monument and gladden the eyes of spectators. She is seated on a full blown lotus and just drawing out the roll which is carried by dwarfs, an unenviable task. It only for gnomes to do as the sculptor thought in this period, while a couple of centuries later the most dignified princely beings along with their consorts gave a shoulder to the same fascinating garland whose charm far surpasses that of its primitive parent or its Gandhara cousin. In the latter case the very unsmooth appearance and angular zigzag course which deprives it of the charm of its light soft material warrants the presence of short stumpy hobgoblins. They groan under the weight of such a comparatively insignificant garland but there is suggestion of great weight, while the huge garland at Amaravati so full of beauty carried at intervals by such slender figures speaks so much of its delicate nature as of its essential characteristic of being composed of flowers in whose case weight is an impossibility and the thickness of the garlands matters not. Almost all the sculptures from the plinth like a few of the coping pieces are from an earlier and inevitably all the animals shown here are rather heavy, powerful and elongate



The headgear of a man.
Government Museum Chennai
collection Acc No 162



Carved stone Government Museum
Chennai collection Accession
Number 32

are rather heavy, powerful and elongate
(Burgess, (1937) 1, pl. xix figs 2, 3, 4



Black-coated circular ring —the true *pashakundala* only in this case *suvarnapashakundala* or coil of gold leaf

The men running after them hardly seem to control them. Some with wings and eagle heads armed us of similar figures from the airport of Darius. The sculptor who could create such vigorous animals —the hoofs and paws of the bulls and lions strike terror into the heart (Burgess, (1937) I, pl. xxx, figs. 3 and 4 — were not mere tries in sculpture, but they were yet evolving that splendid art that was to culminate in the sculpture of more than a couple of centuries later (Burgess, (1937) I, pl. xxx, fig. 3 and xxxi, fig. 4. Even the elephants, in carving whose figures the Indian sculptor has shown skill as great as in working the *makara* or the lotus, are yet rather clumsy. This is easily seen in the double elephants over the point-covered bell-shaped capital of the period (pl. xvi, fig. 2).

The *reva*, a favourite border pattern with the Indian is yet on its way (pl. xiv, fig. 4) become the graceful *raghomas* (royal *reva*) of a later period, an excellent example of which is preserved on one of the marbles in the British Museum (Ferguson, 1873, *Repub* 2004, Plate IVii, fig. 2).

Though *raghomas*, half-blown lotuses and bells occur as border decorations in almost identical form, on the *Shakha* roll and in the carved *Udayagiri* and *Khandagiri* about the same, only the bells appear here in the border designs of the period. The *makara* has not yet become the fantastic creature that it is to be in the medieval period, a march towards which change it is to be reserved in the animals occurring even in the period coming immediately after this. This crocodile with its elongate mouth full of terrible teeth is unrealistic in *Shakha* as in early *Amavavata* sculpture.



Salevelama King, Government Museum Chennai collection Accession Number 212



Ganesh, Government Museum, Chennai collection Accession Number 77

SECOND PERIOD, circa 100 A.D.

Sculptures of this period show a definite step forward. The fingers are more graceful and natural.

The awkward and stiff bearing of the earlier figures is no longer perceptible here. The faces wear a more lively appearance and the features generally speaking are nearer approaches to the two later periods than the first and the earlier periods. Sculptures of this period are not very numerous. Most of them are slabs that once encased the great stupa at *Amavavata*. They are generally in an order depicting the principal scenes from the Buddha's life.



Lambini, Government Museum Chennai collection Accession Number 39

almost always symbolically though occasionally there is a departure from this rule and for the first time the Buddha is shown in human form just more than a couple of times. The origin of the Buddha's image is still a matter of controversy but history points to the earliest figures in Gandhara and to their appearance at Mathura and Amaravati simultaneously only in the next century. But it is obvious that the graceful figures at Amaravati with soft form and softer clothing have nothing in common with the muscled or top knotted Ginto-Buddha or Buddha with exaggerated muscular form and sharp folds.

Asoka, watching the *Bodhi* tree is too weathered to give a good idea of his form (Burgess (1887) 1, pl. xvi, fig. 3, xviE, fig. 3, but Maurya's daughter and the gnomes that vainly try to entice and vanquish Buddha (Burgess (1887) 1, are cleverly executed, the form and poses of figures and even the composition as a whole being to a great extent the parents of scenes almost identical in the succeeding periods. The sculpture showing prince Siddhartha leaving his palace to seek the world for discovering the truth of life is typical of symbolic representation (Burgess, 1886, Repub. 1996, pl. xv, fig. 1-4).

The figures of men here are typical of the period, and there is a broken fragment coming undoubtedly above this at one end showing women in various attitudes that are as typical for their forms. Generally speaking, figures of this period have become more graceful than those that came before them but are yet rather heavy and have not yet that light feeling that is to be seen in the sculptures on the rail or the casing slabs of the votive stupas. In the earlier sculptures of the first period, there are wavy folds in the clothes that drape the figures of this period. The *Sattasavika* (see p. 117, Lower part of this rock shows a number of folds.) made



pl. xxx, fig. 2



pl. xxx, fig. 3 Government Museum
Chennai - Accession No. 158



pl. xxx, fig. 4 Government Museum
Chennai - Accession No. 141



Fragment, 100 BC Government
Museum Chennai Collection
Accession Number 108

the nakedness is sometimes absent (pl. xxix, fig. 2)

THIRD PERIOD, circa 150 A.D.

To this period belongs only the rail that was constructed around the great steps by Nagarjuna but its remains are numerous and imposing. A little of this has survived. It suffices to show what a noble structure it must have been and the perfection of art at the time. For the art of the rail period at Amaravati was the most splendid in all India and for all time. The high watermark of Satavahana art is today sought here and in this period. The figures are delicate and there is a feeling of soft touch in them.



Elevation of internal
face of the pillar of
outer enclosure

Figures crowd in scenes but there is a light feeling in all. Flexions characteristic poses (pl. a, fig. 5 b, pl. ix, fig. 5, pl. xxviii, fig. 2) but nothing can be termed gaudy and there is buoyant feeling of rich life in all of them.

A noteworthy feature in these sculptures absent in previous ones is the delineation of different planes. This is achieved with perfect ease by the sculptor and when we remember how difficult it is to arrange this in relief work the ability of the sculptor can be imagined. The figures of the first plane are cut in deep relief, those of the next plane in lower relief and those of a third and subsequent and more distant plane so arranged (pl. xiv, fig. 1 & 2, pl. xxviii, fig. 1) that figures in the distance are almost like sketches, in such low relief are they worked. Where the figure is carved obliquely, one of the sides is in high relief. This is seen in the shoulder, arm etc., the other side being less deeply cut (see the prince adorning himself (pl. xxviii, fig. 2-a)

of wear points. The finest example of this is in a Sculpture preserved in the British Museum (Fergusson, 1873, Repub. 2004, pl. xcv, fig. 4)

Another noteworthy feature of this period is that women, as in Mathura sculptures of the period, are represented dressed and yet appear nude (pl. xxix, fig. 2).

That they are dressed, is easily perceived in the double line of the cloth crossed over the legs, but through the thick waist bands and loops are harness as later sculptures, the arrangement of the small fan-like central *gaccha* (branch of folds of garment) very like *macchavillaka* (see p. 117, is the mode where the *gaccha* divide so as to be shaped like the tail of a fish) to cover



Fragment of casing slab. Shows two
arms and a border of garlands
100 BC Government Museum
Chennai Collection
Accession Number 209



Clayey slab with stamps etc. Government Museum Chennai collection. Accession Number 181



Pl. sh. fig. 3



XIII fig. 1

Even in carving the legs of animals and the like, the farther ones are in very low relief (see the farther pair of legs of the elephants in pl. xiv, fig. 1 and pl. xvi-fig. 2)



Clayey slab. Government Museum Chennai Collection. Accession Number 188



Pl. sh. fig. 2



Fragment: Depiction of
Siddhartha from Kappa vasis
(Mahabharata Museum)
180 AD Government Museum
Chennai Collection Accession
Number 180 pl. no. fig 1 a



A large and dramatic relief depicting the
Devotional King or Chakravartin
Mahapala 184 AD Accession Number 49



Sub (broken) King with his two
consorts seated fig on a lotus pattern
180 AD Government Museum Chennai
collection Accession Number 200



Represents the
Abhaya Raja
Government Museum
Chennai Collection
Accession Number 143



Subjugation of Nalagiri (the
small elephant) Government
Museum Chennai Collection
Accession Number 14



The Presentation of King
Sanskara Government Museum
Chennai Collection Accession
Number 11

In this period, the most often used symbol for the Buddha apart from the empty throne and foot, is a flanking pillar above two lotus a lotus crowned by a Triśula

On the red coping, the flower garland develops many additional small strands which are allowed to trail in a pleasing fashion, the main garland being supported not by the dwarfish gnomes of the first period but by graceful youths and demure (pl. xix, fig. 2)

When the garland is pulled out of the mouth of a large dwarf yaksha or a crocodile, the two subjects are treated in a manner different from the early ones. The crocodile has changed. Its ears, snout, contour of face,



The story of Uliyere and his guests
Government Museum, Chennai Collection
Accession Number: 125



Story of Seussawee (Seemawee Jekko)
Government Museum, Chennai collection
Accession Number: 148



The Presentation of King
Sandham (Government Museum,
Chennai Collection's Accession
Number: 17



The noble elephant Cheddan Government
Museum, Chennai Collection Accession
Number: 148



Showing garland and beakers Government Museum,
Chennai Collection



Showing Swati Yekko on a
snake Government Museum
Chennai Collection

The photos in Black and White
are from Ferguson, James (1964)
The colour photos are given in
Chapter III



Garland being put into the mouth of a Yakshi
Government Museum, Chennai Collection



Dwarf (Cheruvu)
Government Museum, Chennai
Collection



Dwarf (Cheruvu) dancing.
Government Museum, Chennai
Collection



Adornment of the statue symbolizing Buddha's
relaxation. Government Museum, Chennai
Collection. Accession Number: 193

addition of front legs in some cases, have completely transformed it into a new creature (pl. III, fig. 2 and pl. IV, fig. 2).

The fat dwarf of this period is more mystic and wears an aspect in every way different from the emaciated one of the first period. His turban and ear rings are an admirable study (pl. I, fig. 2).

The dwarfs on the upright with flowing ribbon-shaped *valaravadanthe* (pl. XXIII, fig. 2), and carrying drums and ornamental discs (pl. XII, fig. 4 and pl. XXIII, fig. 2) dancing in various fancy poses (pl. XXII, fig. 2) are also different from the early ones.

Representation of groups in crowded scenes is very piquant for the sculptor of this period and the arrangement is always perfect. Sometimes the figures are so arranged to have a fair balance for artistic effect in the composition but absolute symmetry is avoided (pl. XXII, fig. 3).

Note: The quotes are from the famous book of Sivaramamurti, C., FR. (1942) Reprint, (1998), a Madras Museum publication.

CHAPTER - VII

HISTORY OF REFURBISHMENT OF AMARAVATI GALLERY



The committee on experts to study the problem of the Amaravati Sculptures and to suggest the restoration measures meets and discuss (1998)

The Government of Tamil Nadu gave its nod to refurbish the Amaravati Gallery in 1980s. An amount of Rs 1 lakh was sanctioned to carry out the works. But due to some reasons beyond comprehension, the work was not carried out. In 1989-90, Government of Tamil Nadu sanctioned a sum of Rs 8 00 Lakhs for air-conditioning the gallery. Due to administrative reasons, the project was shelved.

They were exhibited till 1998 in the same condition as they had been in 1880 A.D. Most of the limestone sculptures were affected by salt action due to leakage and seepage in the walls of the gallery, since the level of the land around



Dr R. K. Sharma, explores the measures to be taken to restore the Amaravati sculptures to their original condition (1998)

the museum went up in the intervening 100 years due to road laying etc). This resulted in water stagnation and rising water levels. This in turn led to deterioration of the Polished marble sculptures which absorbed moisture and salts. In situ preservation did not yield the desired results. The Secretary to Government, Department of Culture set up a committee in 1997 comprising the following experts to study the problem of the Amaravati Sculptures and to suggest the restoration measures:

1. Dr T. C. Singh, National Research Laboratory for Conservation of Cultural property



Dr S. Rangarajan IAS is seen discussing with Prof. Harinagayana, Dr P. K. Sharma, Lakshminarayanaiah, Jonathan Prasad Ray, Dr T. C. Singh and Prof. Sharma (1998)

2. Dr. R. K. Sharma, Director (Science), Archaeological Survey of India, Dehradun

3. Dr R. Nagaswamy, Former Director of Archaeology, TN SDA

4. Dr B. Narasimach, Former Superintending Archaeologist, Archaeological Survey of India

The Committee visited the gallery on 16.08.1998.
COMMITTEE'S REPORT

1. Recommended for the Establishment of the New Amaravati Gallery

2. Removal of 110 sculptures from the Amaravati Gallery which were badly affected
3. Conservation to prevent further crystallization of salts.
4. Re-displaying in a properly designed gallery with all modern display equipment for increasing the life of the Amaravati limestone objects.

First International Seminar of the Government Museum, Chennai in 2001 AD

An International Seminar on Conservation of Stone Objects in collaboration with the Nehru Trust for Indian Collections, at Victoria and Albert Museum, London at New Delhi and the Indian Association for the Study of Conservation was planned for December 2001 AD organised by Dr R. Kannan, I.A.S. who had taken over as the Commissioner of Museums from 1999 onwards. He had made major improvements in the galleries like introducing new technologies such as halogen lighting etc slowly transforming the XIX Century and early XX Century displays into state of the art international displays. A burst of activity ensued during the 151st Anniversary celebrations which finally turned the museum into a XXI Century AB museum and one of the best in the world. The Bronze Gallery was rated as the best in the world by museologists and laymen alike.



Removal of embedded Amaravati Sculptures from the walls using power tools

The first International Seminar in the history of the 150 year old Museum and a Special Exhibition on "Conservation of Stone Objects especially Limestone Objects" was held from 18th to 21st December 2001 at the initiative of Dr Kannan, I.A.S. The Valedictory Address was given by Dr. M. Baldev Raj, Director, Materials Management Group, Indira Gandhi Centre for Atomic Research, Kalpakkam. It was attended by Dr. D.A. Swallow, Director of the Indian Collections, Victoria and Albert Museum, London, Dr. Robert Knox, Keeper of the Indian collection at British Museum, London and late Dr. Stephen Fowler, Conservation Scientist, Conservation Centre, National Museums and Galleries of Merseyside, Whitechapel, Liverpool, U.K., There was a big response from national and international conservators and museologists. At this seminar, the international experts approved the methodology proposed for removing the embedded Amaravati sculptures from the walls using power tools. Earlier, a test operation was conducted with the help of the modern electro-mechanical equipment like drills, cutters etc., on 10/09/2001 organised by Dr. R.Kannan personally. This was a first for India and in the museum world as a whole.

Dr. Fowler suggested using what is more known as 3D printing to make exact copies of the exquisite sculptures using CNC machines. 3D photographs of the sculptures have to be taken for this to be done. In 2001, this was the frontier of technology. This is for the future museologists to do so that due to deterioration which is inevitable for any material object in this world, we do not lose even a chance to see them (refer Museum's Journal, September 2001, published later).



Dr. Karunan (RS) is showing the photographs of removal of the sculptures
 Lto R:- Tmt. Govet Chatterjee IAS, Director General, ASI, Pondicherry, AE
 PWD, Lakshminarayana, AD Museum, Hon. Jagdish Chandra, Minister
 for Tourism and Culture, Dr. Karunan (RS), Balamurali, SA, ASI (27.7.2000)



Dr. R. Karunan (RS) along the photographs of the state of sculptures.



Dr. R. Karunan (RS) is suggesting the measures to remove the Aimbiswami Sculptures from the walls using power tools to Tmt. Lakshminarayana, AD Museum and Krishnamoorti, ASG, Department of Archaeology



Removal of embedded Amaravati Sculpture from the walls using power tools



Removal of embedded Amaravati Sculpture from the walls using power tools.



Dr Kannan IAS explaining the process of removal of the sculpture from the wall to Thiru Mogalakrishnan IAS
Thiru Lakshminarayana and Thiru K. T Narasimham are seen. (2002)



Dr Kannan inspects before removal. He explains to (left) Thiru K. Lakshminarasimhan, then Assistant Director the process to be adopted



Wall after conservation using Moghul plaster



Amarendra Prabhat removal. Dr. R. Kannan is seen.



Dr Kannan MS and Thiru Balasubramanian showing the existing site to Thiru Gopalakrishnan MS. Thiru K. T. Narasimhan is exploring



Dr. R. Kannan explaining the process of removal of mural paintings from the wall to Thiru Gopalakrishnan MS. Thiru Balasubramanian is seen

After 135 years, the work of removal of the sculptures embedded on the museum walls by Dr. Bhatle and rapidly deteriorating tool place. This was done by Dr. Kannan, IAS personally taking great risks and operating the power tools, considering that Dr. Bhatle was constructed even in the 19th Century AD, where communications and media had not developed. This is a great achievement for saving priceless works of art of the Third-Century BC onwards till the Second Century AD. They were saved for humanity.

International Workshop on Power Tools at IIT, Chennai in 2002 in collaboration with German experts

Dr. Kannan presented a paper on the "Use of Power Tools in Conservation". Paper presented with power point projection in the International Workshop on use of Power Tools in the Restoration of Monuments conducted by the I.I.T., Chennai Chapter, Chennai on 08-09-2002. The German experts who came to the Amaravati Gallery approved the manner of use that Dr. Kannan personally demonstrated the removal of a sculpture from the wall without any damage using electric drill own chipper (refer Museum's Journal, June 2002).

With this the work of removal went on space till all the sculptures were removed since Thiru Balasubramanian, the Archaeology Curator learnt the work and became an expert.

All the 110 sculptures which were badly affected and identified as such were dismantled from the walls of the Amaravati Gallery. For the first time, machine tools were used and Dr. R. Kannan, Commissioner of Museums himself used to operate and teach the staff members including Thiru Balasubramanian, Curator, Archaeology Section on how to use the Bosch machine to remove the affected sculptures from the walls of the gallery without affecting the sculptures in any manner whatsoever. At that time, the senior Archaeologist was Thiru K. Lakshminarayana, Assistant Director who passed away in 2004 soon after Dr. Kannan was transferred. He used to assist Dr. Kannan with technical details of each artefact. After that, the work was done entirely by Thiru R. Balasubramanian. All the sculptures removed were stacked on cushion foam-beds specially ordered. All precautions were taken and the voids in the ancient walls due to removal of the sculptures were filled with suitable bricks and combination mortar. It was given a Mopral plaster polish finish. This resulted in removal without collateral damage and haircracks developing.

On 2nd July 2003, the Hon'ble Union Minister for Culture, Thiru Jagdishan visited the Museum to inspect the heritage buildings where conservation works were in progress by the ASI under a joint Central-State Project in the museum complex for the Coimbatore Public Library. The Hon'ble Minister was impressed when Dr. Kannan himself operated power tools to show how the Amaravati artefacts were removed. He ordered on the spot a special sanction for the Conservation and Re-organisation of the gallery. As a consequence of the Minister's visit, an action plan proposal under the scheme of "Protection and strengthening of Regional and Local museums" was sent to the Government of India, Ministry of Tourism and Culture, Department of Culture to the tune of Rs. 62.50 Lakhs of which the central share was Rs. 50.00 Lakhs and the State share was Rs. 12.50 Lakhs during 2004-05. Government of India approved the central share of Rs. 50.00 Lakhs and released 75% payment of the sanctioned amount in once. The State Government released its matching grant of Rs.12,50,000/- also at once. Work proceeded apace. Dr. Kannan was transferred on 16-06-2004. After his transfer, the need for a technical committee was felt.

The Government of Tamil Nadu also issued the administrative sanction by allocating the fund of Rs. 62.50 Lakhs during 2005-06 in G.O. Ms. No. 72 Tamil Development, Culture and Religious (MA.1) Dept. dated 3.5.2005. The Director of Museums requested the Government to constitute a technical Committee to obtain technical advice from prominent archaeological experts while executing works. The State Government issued G.O. Ms. No. 74 Tamil Development, Culture and Religious (MA.1) Dept. dated 14.2.2006-constituting a committee comprising of

- | | | |
|---|--|-------------|
| 1 | Commissioner of Museums | Chairman |
| 2 | Thiru R. Subramaniam, Curator, Government Museum, Chennai-8 | Coordinator |
| 3 | Dr T. Sanyasani Superintending Archaeologist, Archaeological Survey of India, Chennai | Member |
| 4 | Thiru K. T. Namasubhan Superintending Archaeologist, Archaeological Survey of India, Chennai | Member |
| 5 | Dr V. N. Srinivasan Desikan Retired Assistant Director of Museums | Member |
| 6 | Thiru Chellappan (Jid) Archaeological Survey of India, Chennai | Member |
| 7 | Thiru R. Narayanan Assistant Engineer (SC) Department of Archaeology, Chennai | Member |

Salient points of the First Meeting of the Committee

This meeting was held on 27th February, 2006 under the chairmanship of Thiru M.A. Saldague IAS, Director of Museums

The main decisions were

- i. Documentation of the existing sculptures
- ii. Removal and clearing of sculptures - The Committee noted that many pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken.
- iii. service of a reputed architect should be procured to design the layout of the proposed gallery
- iv. A model of the Amaravati Shipa should be prepared.
- v. The roof of the gallery should be repaired.

Dr. Karanam IAS reported the museum on 14-04-2006. The Second Technical Committee meeting was held on 19.10.2006 under the chairmanship of Dr. R. Karanam, I.A.S.

The main decisions were:

- i. An architect should be identified for designing and reconstructing the Amaravati Gallery.
- ii. The method used by the Archaeological Survey of India for pre-qualification etc. should be followed.
- iii. To remove the remaining embedded and other sculptures under the supervision of the Cantor Archaeology, since there had been a fall in the masonry.
- iv. The void left by the artifacts that were removed should be filled with bricks of the same size and plastered with Moghul plaster as done earlier.
- v. Special Bricks of the same dimensions as suggested by Thiru K. T. Narasimhan may be procured to fill up the voids created in the walls by removing the artifacts as had been done earlier in 2003-2004.

The Third Technical Committee Meeting was held on 18.01.2007 under the Chairmanship of Dr. R. Kannan, I.A.S., decided to hand over the works to the Public Works Department to execute it under the guidance of the Committee. It was unanimously resolved to hand over the Amaravati Project to PWD Civil Wing under the supervision of the Committee. Pre-qualifications were to be presented to avoid unskilled bidders who would damage the priceless artefacts.

Two more meetings held on 06.04.2009 and 07.08.2009 chaired by Dr. T. S. Sridhar, I.A.S. who was in charge from 2008 to 2011. Chemical cleaning of the limestone sculptures and Alaska stones to be studied before displaying the objects were suggested in 2009.

The actual work was done by the Cantor for Archaeology, Thiru R. Subrahmanyan. After careful study, he decided to fix the Stone slabs. It took a full week to mount a single sculpture as they were heavy stones. They had to be mounted carefully with full support. Archaeological principles were strictly followed. The lower portions of the heavy stones were covered with Japanese tissue paper and over those plastic sheets were tied so that, they will not have any contact with building materials directly, as it would be detrimental otherwise. Then the pit was covered with concrete to carry the weight of the members. The committee members visited the gallery and inspected the works carried out. The second and third row of sculptures were mounted carefully. Difficulty was felt in mounting the coping stones as there was no work space for the workforce to sit and install the coping stones. Even the smallest of the equipment could not move inside the gallery as the equipment was bigger in size than the entrance to the gallery. Finally, as suggested by Thiru K. T. Narasimhan poles and chain pulleys were used to do the work. The Fifth Meeting was conducted in 2009 but the work was over in June, 2014.

Dr. Kannan, IAS was placed in charge of the Department of Museums in two spells from 17.04.2013 till 01.07.2013 and again from 01.12.2013 onwards in addition to his regular post of Principal Secretary and Inter Additional Chief Secretary, Tourism, Culture and Religious Endowments Department. In the sixth and last meeting held on 15.06.2014 under the Chairmanship of Dr. R. Kannan, IAS felt that Ayaka pillars were the signature tone of the Andhra Stupas like Amaravati, Nagarjunakonda etc. No Ayaka pillar out of the available five had been displayed. Thiru K. T. Narasimhan gave ideas on how to mount at least one ayaka pillar. One pillar has been displayed to show the unique feature of Amaravati and Andhra stupas.

The Salient Points of the Minutes are placed in Chapter XIII of all the meetings.

CHAPTER- VIII

CHARACTERISTICS OF LIMESTONE AND HOW TO CONSERVE IT

LIME STONE IN GENERAL:

Limestone is a natural resource and is the most abundant material on earth. In general, lime stones are about 100-500 million years old and are formed by compressed layers of calcareous sea deposits.

Ancient stone sculptures are made of re-crystallised limestone. They were called *Parish marble* in the XIX Century AD by the English. These consist chiefly of Calcium Carbonate (CaCO_3) with mineral calcite with small portions of silica, iron oxide, clay and carbonaceous matter. They are physically micro-crystalline or coarsely crystalline, granular in appearance and are excellent for making sculptures. Limestone is generally buff and is of the finest variety for great uniformity of colour and texture and is generally softer than marble. Indian lime stones are of buff and grey colours, fairly soft and easily worked and easy to carve.

CHARACTERISTICS OF THE LIME STONE

Limestones are made up with parts of the skeletons of sea animals. Limestone usually consists of the same three general groups of materials such as sand stones, detritus particles, fine-grained matrix and cement all of which may be the mineral calcite. Limestone on constant exposure and neglect decays. It can be stated that no single particular cause can be said to be responsible for gradual disintegration except neglect or natural disaster. The limestone sculptures in the Government Museum, Chennai were embedded on the brick structures which are prone to salt action and deterioration by atmospheric pollutants. The moisture present in the air dissolves the acidic vapours and gases like carbon, sulphur, nitrogen etc. are indeed found harmful. These cause weathering in the form of hard crusts on the surface known as "stone cancer". The salt absorbed smoke due to heavy traffic in that area and has made ugly scorchings. In this condition, the human touch which has oil (grease) would spoil the surface of the sculpture. Soluble salt crystallisation causes characteristic pitting and powdering of surfaces. This is unsightly and destructive in any situation but is particularly problematic for masonry surfaces and for sculptures on buildings.

How to conserve it

Paper Pulp was reserved to from 1980s till 1999 AD. Then, it became known that paper pulp treatment was significant. It was then that the decision to remove the sculptures from the wall was taken. They were bathed in distilled water till all the salt was removed and then left to dry in the cool. In 2004, 2% ammoniac was added to the water. It is interesting that the sculptures left in the open even from 1880s on a wall did not suffer till 2005 when they were removed although exposed to natural rain.

CHAPTER IX

USE OF POWER TOOLS IN CONSERVATION

"Use of Power Tools in Conservation" Paper presented by Dr. R. Kannan, Ph. D, IAS, then Commissioner of Archaeology and Museums with power point projection at the International Workshop on use of Power Tools in the Restoration of Monuments conducted by the I.I.T., Chennai Chapter, Chennai on 04-03-2002.

Conservation involving repair of monuments has been done largely by the Archaeological Survey of India in this country. It was Lord Curzon, who started the movement for conservation in the last decade of the 19th Century AD. The many monuments conserved during his period like the Agra Fort, Akbar's Tomb and the Taj itself testify to the work done during the period. But the work was done by the Public works department engineers, since there was no trained cadre of conservators and restorers. They adopted contemporary engineering techniques on the old monuments built with ancient engineering technique. In the Tirumala Naicker Mahal, there are buttress walls on the sides of the tall ancient walls. Such walls were found on the sides of the Krishnamoorthy temple at Kanchipuram, where now they have been removed by the ASI during conservation. Robert Chisholm is the person, who is mentioned frequently in the 19th century and early 20th century period. The rods are another favourite for preventing distress from collapsing as seen in Tirumala Naicker Mahal. The use of this type of contemporary techniques made the restoration look girish besides being mostly temporary lasting for a few years.

As thought developed, it was felt that historic techniques adapted to contemporary time period should be used for historic buildings. This was incorporated in the PSW Works Code as early as 1953. Expertise for this purpose was developed in the ASI especially after Independence. Now there are many monuments restored by ASI. They have used traditional tools. In the light of the power tools now available, it would speed up work if judicious use were made of these instruments. Lack of proper training in the use of power tools is a crucial gap preventing their induction. Also, they have to be used selectively since the large mass of skilled and unskilled labour have to be provided productive employment. This seminar is therefore well timed and has also to be backed up by field training of the actual users. We shall see the exploratory efforts being taken in this direction in the department of Archaeology and Museums, Government of Tamil Nadu in this paper.

Use of traditional tools and methods for conservation

The traditional tools like hand chisel, hammers of various sizes, spades etc have been used by traditional masons and artisans called *Shikashthas* in South India. The exquisite carving and stone-work not found anywhere else in the world bear testimony to their high skill. This skill made the traditional tools weave magic in their hands. They were passed on from generation to generation, father to son and other students in the *Guru Parampara* (teacher-pupil tradition) of India.

However, in modern days, the skill level in these traditional tools is not as high as it used to be. Also the out turn of work is limited when traditional tools are used. This brings us to the use of modern power tools, which supply mechanically precision and also act as a force multiplier in work one turn. As a corollary, they result in cutting costs also. Therefore, when a large number of monuments are to be conserved their use where possible becomes highly desirable. In the Department of Archaeology and Museums, we have acquired a variety of these tools in the past one-year. We discuss below the power tools bought and the use we envisage for them.

Use of tools in grouting

Formerly the cracks found in ancient brick structure and cone walls of stone monuments were grouted by removing entire structures in walls/ceilings like bricks, tiles etc. This causes heavy expenses in removing, relaying the entire masonry walls. In ceilings also when cracks are grouted, the top surface will only be rectified with cement slurry and the bottom portion of the cracks will remain void. For rectifying the defects the pressure hand-grouting pump is very useful. By using this hand-grouting pump most cracks were grouted up to full depth in the ceiling and walls of Tarasabal Naicker Mahal, Madurai. We use mostly a Hand Grouting Pump. It is simple but efficient low cost equipment ideally suitable for grouting the cracks found in structures. The maximum working pressure is 3 kgs / cm². The grout is a mixture of cement and water in modern buildings but powdered iron fortified limestone, curved sand and water with not more than 15 per cent cement in ancient structures (combination mortar). The hand-grouting pump is used mostly in ancient bricks and stone structures for grouting the inner cone portion without removing the affected portions. Power Grouting may lead to undesirable side effects.

Power Tools for Stone and Wood Working

Circular Saw, Plane, Angle Grinder and Cutting Disc.

For replacing the decayed wooden joints, wooden beams etc, Circular Saw and Plane are now used. Previously the decayed wooden members have to be removed from the structures, bringing them down to the work spot and the actual size of wooden member has to be cut, planed and placed in original position. Now all this type of work can be carried out at the required height since the weight of the machine is less.

Circular Saw

This machine is mostly used for changing the old wooden members in the ancient monuments. We have bought Bevel Make machines. Size of the blade is 7 1/4", load speed is 4800 RPM. Since the weight of the machine is roughly about 4 kgs, it is easy for use in monuments with great heights. For cutting, removing, the old wooden joints etc. and to replace with the new one.

Planer

This machine is very useful to replace the old decayed wooden members in the ancient monuments for saving the rough surface while introducing new members in the place of the old. Load speed is 13000-RPM. The weight of the machine is 2.8 kgs and it is very easy to operate at any height. The planing width is 82 mm. In the museum, it is used to plane new wood for making showcases etc.

Angle Grinder

Angle grinders are very useful to grind the iron members, fences etc. after welding and mostly used for fixing iron rods etc., to remove and to replace in ancient brick structures. Grinding disc diameter of this machine is 110mm and number of load speed is 8500/RPM and weight is 4.9 kgs.

Cutting Disc

Cutting Disc is useful for cutting the brick structures around the damaged sculptures and other objects in monuments for removing and replacing them. Approximate cutting depth is 65mm. This machine is useful for making brick masonry, lime blocks, bricks, tiles etc., which are mostly used in ancient structures. Speed of the machine is 6500RPM. We have used this to remove an *Amaravati* sculpture in the Government Museum, Chennai. We propose to use them also to remove the RCC joints, which have been wrongly used as replacement for wood in Mamana, a tower monument in Tanjore. This was done successfully in 2002. Please refer Kannan, Dr. R. (2007).

Rotary Drill Hammer

For removing any panel of sculptures from the wall for treatment normally chisel and hammer are used. This system of chiselling will take much more time and consume labour. For this purpose Rotary Drill Hammer is useful for drilling holes all around the panels without affecting the sculptures and is easy to remove from the wall. Rotary Drill Hammer, cutting disc, planer, Circular Saw, and Grinders are proposed to be used to remove *Amaravati* Gallery limestone sculptures from the wall without affecting the structures. As seen above, we propose to use them also to remove the RCC joints, which have been wrongly used as replacement for wood in Mamana, a tower monument in Tanjore. (Both the items of work have been done successfully).

The Rotary Drill Hammer is mostly useful in monuments to remove the dislocated portions without affecting their nearby side structures. Further this machine is very useful for removing the panels of the affected sculptures etc. from the wall for further treatment. The initial chiselling is done slowly manually to know the size of the sculpture embedded in the wall and trace its outline. Then drilling is done on the outer line leaving a small gap between the brick portion and the piece so that there is no possibility of the slightest

damage to the piece. The weight of the Bosch make machine is about 4 kgs. The size of the hammer core bit is 18mm. For grouting the ceiling, walls etc in monuments this machine is used for drilling holes without affecting the structures and fixing PVC pipes for grouting with cement slurry.

Drills

The normal power drill is used to drill holes in walls or wood removing the desired portion of the wall or wood alone. This makes for precision instead of causing collateral damage as in the conventional process using manual tools. The output is also many times that of the manual process causing great time, labour and cost saving. We have such machines in both the Departments of Archaeology and Museums.

Drawing Cabinet

Previously the drawings of ancient monuments were prepared and stored in PVC paper and this method is not sustainable since the drawings may get spoiled. A drawing cabinet is useful for neatly stacking the drawings. Only one manufacturer could be found in India when we tried to buy one.

The Drawing Cabinets are very useful for storing plans, maps, set works etc. of sizes A1 to A5 safely and systematically. The cabinet consists of 6 drawers of width 1040mm, depth 780mm, and height 68 mm. The overall dimension of the cabinet is 1170 mm, 863 mm and height 425 mm. Up to 430 drawings can be kept in a single drawer and can be stacked one over the other, placed side by side or back to back for conserving office space and for easy approach. Drawing cabinets are very useful for ancient monument plans, elevations, sections, and plans of missing pieces of stone structure monuments. We also propose to scan the maps and store them in digital form. This has to wait till computers are acquired and staff becomes as familiar with their use as in the Department of Museums. (This has also been done since then)

Automatic Levelling Instrument

Automatic levelling instrument is useful for taking contour levels at ancient sites before conducting Archaeological Excavations. This instrument is designed as friction- linked rotation for all-round easy movement. Levels can be taken even from a distance of 30 cm. The weight of the instrument is only 2 kgs. It is very useful for taking levels in hilly areas where rock cut curves and rock beds are located. We have acquired an instrument this year.

Training of staff

The usual problem in government is that holistic planning is not done. Usually, equipment is acquired but no one knows how to operate them. They lie around, deteriorate and then become unusable. Equipment manufacturers and sellers in this country do not arrange for orientation courses for the buyers along with the sale

of the equipment. Marketing orientation is totally lacking. Recently, we had problems with a simple grouting machine till it was demonstrated by the seller how to use it. The result of this lack of user training is waste of equipment. The entire process of mechanisation gets a bad name. Even otherwise there is bound to be resistance to change among personnel who are used to certain methods for long years. This is called 'Normal Professionalism' in the language of *Participatory Rural Appraisal*. They will also not admit that they do not know the use of the new machines. A *Participatory Approach* will help as has been tried and seen in the Department of Archaeology and Museums. This course by familiarising and training the actual user personnel with this equipment has filled in a crucial gap in the use of power tools. More field demonstrations by actually working on monuments are needed before the use of these tools becomes widespread. More important their handlers will then slowly become confident in their use and welcome them.

(The paper was written in 2002. The use of such tools has since become widespread due to the training imparted by Dr B. Kannan, I.A.S. The use of the tools has become institutionalised.)

CHAPTER - X

AMARAVATI LOTUS MEDALLIONS GIFTED TO ARCHAEOLOGICAL SURVEY OF INDIA, HYDERABAD CIRCLE DISPLAYED IN THE SITE MUSEUM AT AMARAVATI, GUNTUR DISTRICT ON 15.11.2005 AD

Amaravati sculptures rank with Elgin Marbles in the world of Art. They form a special genre in the art of sculpturing. They are made of limestone, which are delicate to work with. The unknown Satavahana artists toiled hard to build the Stupa called “Maha Chaitya” from 100 BC to 250 AD. They were intact till the 12th Century AD. Due to carelessness and religious frenzy, this Maha Chaitya lost its glory and withered. In about 1800 AD it was all covered with dust and mud. Raja Vasa Ruddy Venkatarao Naidu, the local Zamindar of a nearby town came to settle here in Amaravati. He was searching for building materials and this mound came handy and he ordered his people to open it and found large sized bricks and weathered lime stones. Not knowing what havoc they were causing, they dug open one area and found large bricks and lime, which they used as building materials. By the time the township was created, a great havoc was done to the “mound” which was called as “Tupalandra” by the locals. It was plundered, most of the priceless sculptures lost, and some were lying in the ground to be charred to lime mortar. It was sheer luck that Col. Colin Mackenzie who crossed the area, saw the sculptures and went. He discussed about them with some archaeologists and returned to the village with his retinue of workers and took some sculptures and gifted some to a local Surgeon Alexander and went to Madras. In the year 1826 or so he came down again with Government order and removed carefully some sculptures and brought them to Madras Government Museum and left them in the quadrangle. Some of the sculptures were identified, ordered to be sent to the India Office, London. Later they were arranged in the British Museum. In the meantime, Surgeon George Baskin was the Superintendent of the Government Museum, Madras, the central Museum in the Madras Presidency. Some Lotus medallions and some fragments were kept on an open wall, which was built near the present Bronze Gallery. In about 1884-85 Surgeon George Baskin arranged the display of the *Amaravati* Marbles in the Madras Museum. He had to “cross swords with no less a person than James Burgess of the Archaeological Department of the Government of India, who was instrumental in excavating them. Mr. Baskin proved himself that he was the master of the situation and what he did was only practicable way dealing with the sculptures”. The rest of the story is well known to all [Centenary Souvenir 1951-1951 of the Madras Government Museum, (1951 (F.R.), 1999. Reprint, p. 21)



Full view of the wall constructed in 1870 AD-opposite to Bronze Gallery it was there till 2006 AD

fragments were kept on an open wall, which was built near the present Bronze Gallery. In about 1884-85 Surgeon George Baskin arranged the display of the *Amaravati* Marbles in the Madras Museum. He had to “cross swords with no less a person than James Burgess of the Archaeological Department of the Government of India, who was instrumental in excavating them. Mr. Baskin proved himself that he was the master of the situation and what he did was only practicable way dealing with the sculptures”. The rest of the story is well known to all [Centenary Souvenir 1951-1951 of the Madras Government Museum, (1951 (F.R.), 1999. Reprint, p. 21)

In 2002, the then Hon'ble Chief Minister Thiru Chandrababu Naidu, Government of Andhra Pradesh requested the then Chief Minister Selvi J Jayachidra of Tamil Nadu to spare some Amaravati Sculptures to their Museum. It was agreed and Government ordered to identify the sculptures that could be sent to Hyderabad as gift of Tamil Nadu. Nineteen Lotus medallions and fragments were identified by the Department of Museums to be given as gift to Hyderabad and a Government Order was issued to this effect in 2003, which was intimated to them for further action. In 2005, the Archaeological Survey of India, Hyderabad Circle requested the Department of Museums to separate the lotus medallions and send them to Hyderabad. They sent their Technicians and further requested to assist them in this regard. By this time the Archaeology Curator and Staff were well trained in the art of removing the embedded sculptures using modern power tools (Rosche Hammer Drill) without causing any damage to any sculptures. Hence the team from the Chennai Museum removed all the nineteen sculptures carefully and packed them as per the International Convention of Packing and loaded them on the truck using Cranes. They left Chennai Government Museum on the late night and reached safely Hyderabad the next Day.

They are now displayed in the site Museum at Amaravati by the Archaeological Survey of India. Dr R. Kannan, IAS saw them there on 30th July 2008



The lotus medallions from Government Museum, Chennai in 2005 on display in the Amaravati Site Museum, 2008



The artefacts from Government Museum, Chennai in 2008 on display at the Ashoka Museum, 2008 where Dr. Kannan saw them



Small white stupa No. 1



Lotus Medallion No. 1



Lotus Medallion No. 2



Small white stupa with small white stupa No. 1



Lotus Medallion No. 3



Lotus Medallion No. 4



Small white stupa with small white stupa No. 2



Lotus Medallion No. 5



Lotus Medallion No. 6



Small white stupa with Lotus Medallion No. 7



Lotus Medallion No. 8



Lotus Medallion No. 9



Graphic poster with Lotus Medalist for Rio 15



Lotus Medalist for Rio 16



Lotus Medalist for Rio 15



Graphic poster with Lotus Medalist for Rio



Lotus Medalist for Rio



Lotus Medalist for Rio



Graphic poster with Lotus Medalist for Rio



Process of transporting the internationally packed Lotus medalist to Hyderabad.



The internationally lotus medalist for international students.



Process of transporting the packed Lotus medalist to Hyderabad.

CHAPTER - XI

AMARAVATI COLLECTION IN THE BRITISH MUSEUM

The main places of publication of the British Museum Amaravati collection are summarized in the following table. This set of concordances contains from the left: the catalogue number in the present work, the British Museum registration number, the catalogic number from the book written by Douglas Barrett 'Sculptures from Amaravati in the British Museum' (1954), trustees of the British Museum, London), the so-called 'Elliot' number (from "Report upon the Government Central Museum and the local museums in the provinces for 1855-56, with appendices by Edward Balfour, Madras", Superintendent, Madras Government Museum then called the Government Central Museum dated 14th December, 1855 (a photo-copy of Appendix B is available in the Chennai Museum, Archaeology Section. It has been converted into a printed copy which contains only the artefacts in the Government Museum, Chennai which is available) recorded in the old India Museum register and written on the reliefs at the behest of Surgeon Balfour, Director of the Madras Museum, the India Museum registration number now known only from a manuscript copy of the register in the Department of Oriental Antiquities at the British Museum, the plate number from Tree and Serpent Worship (Fergusson 1873), the plate number in Captain Tiltpe's album Photographs of the Elliot Marbles, etc. (Tiltpe 1859), the plate number in L'Évolution du Style indien d'Amaravati (Siem & Denish 1961), the Mackenzie collection line drawing number (Franks, 1881), and the plate number in a recent publication in Japanese of Indian sculpture at the British Museum (NHK 1991). Other, select references are contained in the individual catalogue-entries.

| Cal. 1992 | BB 1990 7—9 | Barnett cat no. 1954 | Elliot No. (Madras) | LIL Rag no. 1976 | Farg usson pl no. 1973 | Tripe pl no. 1988 | Store/ Berrell 1991 | Mask angle drwa. no. 1991 | RHK, pl no. 1991 |
|--------------|-------------------|----------------------------|---------------------------|------------------------|---------------------------------|---------------------------------|---------------------------|---------------------------------------|--------------------------------|
| 1 | 24 | 2 | 39 | 69 | LIL,2 | 19 | IV a | | |
| 2 | 28 | 1 | 40 | 73 | LIL,1 | 20 | IV a | | |
| 3/74 | 81 | 3/93 | 120 | 38 | LXXV11,1 | 38a | XL b | 41 | 79b |
| 4 | 190 | 4 | 136/ 137 | | | 22 (outer) | XV a | | |
| 5 | 46 | 5 | 130/ 138 | 61 | LI | 38 (inner) | | 31 (inner) | |
| 6 | 4 | 30 | 52/ 33 | 7 | LVI,2 L,2 | 16 (in ner) 17 (outer) | XXXI a | | 61 (in ner) 73 (outer) |
| 7 | 10 | 35 | 68 | 61 | XLVIII,1 | 27 | | | |
| 8 | 1 | 31 | 18 | 65 | LVIII,1 | 18 | | | |
| 9 | 48 | 32 | 23 | 64 | LX,2 | 11 | | | |
| 10 | 47 | 34 | 17 | 63 | L,1 | 5 | | | |
| 11 | 7 | 42 | 132/ 138 | 60 | LI,1 LIX,1 | 39 (in ner) 40 (outer) | Lvi XL/vii b | | 52 (inner) 58 (outer) |
| 12 | 11 | 84 | 139/ 139 | 78 | LIX,2 | 42 | Lvii a | 56 | 60 |
| 13 | 14 | 81 | 140 | 82 | LI,2 LX,1 | 43 | | | 53 (inner) 57 (outer) |
| 14 | 17 | 83 | 131/ 134 | 79 | LX,2 | 41 | Lviii b | 55 | 64 |
| 15 | 37 | 33 | 100 | 84 | LXI,1 | 32 | | | 43 |

| Cat. 1982 | BM 1980 7—9 | Buratt cat no. 1954 | Eldest No. (Machua) | LM Reg. no. 1978 | Ferg Usman pl.no. 1973 | Tripe pl.no. 1980 | Stems/ Branches 1981 | Main arable cane no. 1981 | WRC pl.no. 1981 |
|--------------|-------------------|---------------------------|---------------------------|------------------------|---------------------------------|-------------------------|----------------------------|---------------------------------------|-----------------------|
| 16 | 25 | 6 | 46 | 71 | LV, 2 | 22 | IV a | | |
| 17 | 26 | 7 | 48 | 70 | LV, 3 | 22 | IV a | | |
| 18 | 27 | 8 | 47 | 72 | LV, 1 | 22 | IV a | | |
| 19 | 6 | 41 | 114 | 45 | LV, 4 | | | | |
| 20 | 3 | 39 | 45 | 49 | Lv, 4 | | | | |
| 21 | 16 | 36 | 128 | 47 | LV, 5 | | | | |
| 22 | 9 | 42 | | 46 | XLVIII, 1 | | | | |
| 23 | 12 | 38 | 125 | 50 | LXI, 2 | 34 | XXXVIII a | | 51 |
| 24 | 15 | 37 | 109 | 54 | LXII, 1 | 34 | XXX | | |
| 25 | 5 | 40 | 34 | 51 | LXIII, 3 | 18 | | | 62 |
| 26 | 2 | 38 | 35/36 | 53 | LXIII, 2 LV, 3 | 18 | | | 59 |
| 27 | 8 | 85 | | | LXI, 2 | | L | 58 | 63 |
| 28 | 119 | 98 | | | | | | | 58 |
| 29 | 13 | 87 | 124 | 48 | LVI, 1 | 26 | LXIIb | | |
| 30 | 92 | 88 | | | | | | | |
| 31 | 32 | 12 | 38 | 95 | XCII, 5 | V b | | 72 | |
| 32 | 99 | 9 | 58 | 67 | Lvi, 2 | 21 | | 73 | |
| 33 | 100 | 10 | 108 60 | 68 | Lvi, 1 LVII, 4 | 24 25 | | | |
| 33 | 101 | 10 | | | | | | | |
| 34 | 102 | 11 | 69 | 74 | LVII, 3 | 25 | | | |
| 35 | 21 | 48 | 64 | 92 | XCII, 4 | 24 | XXVI b | | |
| 36 | 20 (minor) | 43 | 28 | 66 | LXIV, 2 | 14 | | | 71 |

| Cat. 1982 | BM 1989 7—8 | Barrett cat. no. 1984 | Elliot No. (Madras) | I.M. Reg. no. 1978 | Parg. Usman pl. no. 1973 | Tripe pl. no. 1958 | Steen/ Stanley 1961 | Mask scale draw no. 1981 | WHK pl. no. 1984 |
|--------------|-------------------|-----------------------------|---------------------------|--------------------------|---------------------------------------|--------------------------|---------------------------|--------------------------------------|------------------------|
| 36 | 19 (outer) | 43 | 27 | 60/60a | LVI, 1 | 13 | XVIII b XVI | | 50 |
| 37 | 18 | 44 | 29 77 89 | 62 24 30 | LXIX, 1 | 15 | | | 69 |
| 38 | 22 | 45 | 25 | 60 | XCI, 1 | 12 | | | |
| 39 | 31 | 92 | 30 | 65 | LVI, 3 | 14 | XLVII a | | 74 |
| 40 | 34 | 89 | | 68 | Lxx, 2 | | XLVII b | 79 | 70 |
| 41 | 23 | 90 | 1 | 59 | LXV, 3 | 1 12 | LVIII b LIX b | 24 | 65 |
| 42 | 35 | 91 | 104 | 57 | LXV, 1 | 29 | | | |
| 43 | 29 | 78 | 31 | 56 | LVI, 2 | 12 | | | |
| 44 | 30 | 79 | 110 | 65a | XCI, 2 | 30 | | | |
| 45 | 33 | 80 | 66 | 93 | XCI, 3 | 26 | | | |
| 46 | 108 | 13 | 94 | 108 | LXXX VIL5 | 25 | X b | | |
| 47 | 55 | 57 | 53 | 44b | LXXX VIII, 1 | 23 | | | |
| 48 | 66 | 58 | 52 | 94 | LXXX VIII, 2 | 23 | IV b | | |
| 49 | 93 | 55 | 75 | 44a | LXXXII, 5 | 4 | | | |
| 50/113 | 62 | 17 23 | 92 | 42 | LXXXII, 5 (fringe) XC 2 XC 3 | 19 (fringe) | | | |
| 51 | 107 | 56 | 99 | | LXXXII, 7 | 4 30 | | | |
| 52 | 38 | 119 | 93 | 102 | | 30 | | | |
| 53 | 91 | 120 | 12 | 94a | | 4 32 | | | |

| Carl. 1992 | BM 1980 7—9 | Barnett cat no. 1954 | Field No. (Madras) | J.M. Reg. no. 1979 | Peng Shaw plate 1979 | Trippe pl. no. 1988 | Stewart Barnett 1991 | Black scale draw no 1991 | BMPL pl. no. 1991 |
|---------------|-------------------|----------------------------|--------------------------|--------------------------|-------------------------------|---------------------------|----------------------------|--------------------------------------|-------------------------|
| 54 | 76 | 116 | 13 | 21 | LXXXII,4 | 4 27 | | | |
| 55 | 77 | 113 | | | LXXXII,1 | | LXb | | 48 |
| 56 | 90 | 116 | 105 | 23 | LXXXII,2 | 31 | | | 49 |
| 57/65 | 112 | 118-51 | | | | | XVlb (back) | | 47 (front) |
| 58 | 78 | 117 | 14 | 43 | LXXXII,3 | 5 | | | |
| 59 | 89 | 114 | 11 | 22 | LXXXII,5 | 4 27 | | | |
| 60/72 | 79 | 15,98 | | 79 | LXXVIII,2 LXXVIII,8 | | II | 64 | 46 |
| 61 | 44 | 53 | 122 | 85 | XCI,3 | 2 27 | | | 45 |
| 63 | 74 | 52 | 21 | 28 | LXXIV | 9 32 | Xa | | |
| 64 | 39 | 49 | 102 | 88 | XCI,2 | 5 | XVb | | 76 |
| 65 | (see entry 57) | | | | | | | | |
| 66 | 58 | 50 | 50 | 106 | LXXXVIII,7 | 21 | | | |
| 67 | 41 | 16 | 76 | 107 | LXXXVIII,8 | 24 | | | |
| 68 | 69 | 101 | 116 | | LXXXI,1 | 19 35 | | 42 | |
| 69 | 70 | 99 | | 32 | LXXVII | | | | 80 |
| 70 | 72 | 100 | | 24 | LXXVI | | | 19 | 76 |
| 71 | 75 | 102 | 22 | 34 | LXXXI,2 | 19 | | | |
| 72 | (see entry 60) | | | | | | | | |
| 73 | 80-9 | 95 | 20 | 33 | LXXXI,3 | 6 | | | |
| 74 | (see entry 3) | | | | | | | | |
| 75 | 83 | 95 | 103 | 37 | LXXX,3 | 33 | | | |
| 76 | 86 | 94 | 127 | 40 | LXXX,2 | 19 37 | Llb | 47 | |
| 77 | 87 | 97 | 128 | 38 | LXXX,1 | 36 | Lla | 11 | |
| 78 | 120 | 103 | 19 | 36 | LXXX,2 | 7 | | | |
| 79 | 121 | 104 | 119 | 41 | LXXX,3 | 24 | | | |
| 80 | 122 | 105 | 121 | 44c | LXXX,1 | 27 | | | |
| 81 | 71 | 107 | | 39 | LXXV | | | 35b | 79c |
| 82 | 123 | 108 | | | | | | | 79a |
| 83 | 73 | 110 | 10 | 27 | | 3 | | 22b | 65 |

| Cat 1982 | ISM 1980 7—9 | Samuel cat no 1954 | Elliot no (Madras) | J.M. Bag no 1979 | Feng Usman plate 1973 | Trige pl no 1958 | Starr Bentall 1985 | Moore single draw no 1981 | MM pl no 1991 |
|-------------|--------------------|--------------------------|--------------------------|------------------------|--------------------------------|---|--------------------------|---------------------------------------|---------------------|
| 84 | 82 | 109 | | | LXXV | | | | |
| 85 | 84 | 111 | 16 | 25 | LXXV | 3 | | | 66 |
| | | | | | | 31 | | | |
| 86 | 86 | 112 | 15 | 31 | LXXV | 3 | | | |
| | | | | | | 31 | | | |
| 87 | 36 | 108 | 26 | 89/ 89a | LXXX VII,3 | 10 | | | |
| 88 | 93 | 59 | 37 | 12 | XCV,3 | 19 | | | 83 |
| 89 | 94 | 60 | 96 | 11 | XCV,5 | 23 | | | |
| 90 | 95 | 61 | 113 | 10 | XCV,4 | 26 | | | |
| 91 | 96 | 65 | 112 | 9 | XCVII,2 | 25 | | | 82 |
| 92 | 97 | 67 | 43 | 19 | XCVII,4 | 20 | | | |
| 93 | 113 | 62 | 66 | 4 | XCV,1 | 27 | | | |
| 94 | 114 | 64 | 41 | 18 | XCVII,1 | 20 | XXXVIII | | |
| 95 | 115 | 66 | 111 | 8 | XCVII,3 | 26 | | 34 | |
| 96 | 98 | 63 | 67 | 5 | XCV,2 | 26 | | | |
| 97 | 116 | 69 | 42 | 3 | XCVII,4 | 21 | | | |
| 98 | 98 | 68 | 91 | 6 | XCVII,3 | 30 | | | |
| 99/ 120 | 43 | 18 | 105 | 96 | LXXXVII,2 LXXXVII,3 | 32 | | | |
| 100 | 46 | 70 | 118 | 14 | XCV,3 | 23 | XIX | 5 | 65 |
| 101 | 50 | 71 | 116/ 123 | 13 | XCV,1 XCV,4 XCV,2 | 24 (low er) 32 (Lipp Er) | XIXa | 25 | |
| 102 | 53 | 72 | 129 | 16 | XCVI,1 | 31 | XIX | 26 | 54 |
| 103 | 51 | 73 | 101 | | XCVI,3 | 32 | XIXb | 23 | |
| 104 | 52 | 74 | 117 | | XCV,2 | 30 | | 46(3) | |
| 105 | 129 | | | | | 26 | | | |
| 106 | 54 | 75 | 49 | | XCV,4 | 23 | | | 81 |
| 107 | 117 | 76 | 51 | 1 | XCII | 23 | | | |
| 108 | 118 | 77 | 69 | 7 | | 22 | | | |
| 109 | 109 | 29 | 74 | 77 | LXXX, X29 | labs | | | 67 |
| 110 | 63 | 28 | 56 | 96 | XC,4 | 24 | | | |
| 111 | 103 | 28 | 70 | 97 | XC,6 | 28 | | | |

| Cat. 1993 | BM 1993 7—8 | Barnett cat. no. 1994 | Exhib. No. (Madison) | LM Reg. no. 1978 | Fang Museum cat. no. 1973 | Tripp cat. no. 1985 | Stein et Barnicki 1981 | Mosk a note draw. no. 1981 | BMH cat. no. 1991 |
|--------------|-------------------|-----------------------------|----------------------------|------------------------|------------------------------------|---------------------------|------------------------------|--|-------------------------|
| 112 | 64 | 27 | 54 | 101 | 30C,5 | 24 | | | |
| 113 | (see entry 33) | | | | | | | | |
| 114 | 65 | 34 | 57 | 99 | 30C,1 | 24 | | | |
| 115 | 104 | 35 | 71 | 104 | 30C,7 | 28 | | | |
| 116 | 45 | 22 | 95 | 87 | 30C,1 | 5 | VIIIa | | 77 |
| 117a | 111a | 14 | 73 | 109 | 30C,8 | 29 | | | |
| 117b | 111b | 14 | | | | 29 | | | |
| 117c | 111c | 14 | | | | 29 | | | |
| 117d | 111d | 14 | | | | | | | |
| 117e | 111e | 14 | 73 | | | 28 | | | |
| 111f | 111f | 14 | | | | 28 | | | |
| 118 | 655 | 47 | 68 | | LXXX VII,4 | 29 | | | |

The main places of publication of the British Museum *Asarivets* collection summarized above are taken from the "Asarivets: Buddhist sculpture from the Great Stepa by Robert Kuzn, 1992". Robert Kuzn is a good friend of Dr. R. Kuznec, IAS and R. Belashchinskaya. He helped us to understand the role of restoring the Asarivets Gallery in the Government Museum, Chomut in 2006 AD.

Iconography

Before the 1st century AD, the Buddha was represented in aniconic form. There was no idol worship of the Buddha. Consequently, in all the *Amravati* sculptures before the 2nd Century AD, the Buddha is shown in symbolic form as a Bodhi tree, pillar, dent, *dharmacakra*, *Buddha pada* (feet of the Buddha), empty place etc. Anthropomorphic representations of the Buddha started to emerge from the 1st century AD in Northern India. The two main centres of creation have been identified as Gandhara in today's North West Frontier Province, in Pakistan (now Kandahar in Afghanistan) and the region of Mathura, in central northern India. The advent of Mahayana Buddhism after the 5th Great Council of Kashi in the 2nd Century AD made the iconic representation of the Buddha popular. This had no impact in *Amravati* also. The icons of Buddha as *bas relief* and in the round emerge in the later phases.

Amravati Collections in the British Museum (Knox, Robert (1992), *Amravati*).

1 LOTUS MEDALLION

(Roofing Pillar)

2nd Century AD or slightly earlier

H (Height) 142.5cm, W (width) 72.5 Cm, Th (thickness) 15.5cm

Inscriptions: Published in Fergusson(1873,

PLXCIX, 8, *Ladders*, no. 1289

Lot Barrett 1990, fig 1

BM 24, Barrett 2



2 LOTUS MEDALLION

(Roofing Pillar)

2nd Century AD or slightly earlier

H 274.3cm, W 72.5 Cm, Th 15 cm

Inscriptions: Published in Fergusson(1873,

PLXCIX, 15, *Ladders*, no. 1290

Lot Barrett 1990, fig 1

BM 28, Barrett 1



3 LOTUS MEDALLION

(Railing Pillar)

1st- 2nd Century AD

H: 110 cm, W: 87.5 Cm, Th: 17.5 Cm.

Lit. Barrett, 1996, p1 XXV.

BM 81, Barrett 3

Upright stone with half lotus pillar medallion.

The upright stone with lotus medallions are found in Bodhiest

Stupa architecture. The pillars are either circular or square



4 LOTUS MEDALLION

(Railing Pillar)

2nd Century AD

H: 217.5 cm, w: 80cm, Th:27 cm

BM 110, Barrett 4



5 CARRYING HEADRESS

(Railing Pillar)

1st-2nd Century AD

H:215 cm, W:82.5 cm, Th:28 cm

BM 46, Barrett 5

The upper area depicts the Elevation of Bodhisattva's Headress. Two devas carry headress or turban in a large tray assisted by a further pair of devas. The side panels in this area each have a pair of flying devas honouring the Elevation. The lower area shows the Elevation of the Begging Bowl of the



Buddha, raised by four flying devas supported at the sides by garuda with pairs of other flying devas (Knox, Robert (1993), p 48)

6 ENLIGHTENMENT OF THE BUDDHA AT BOBH GAYA

(Rising Pillar)

2nd Century AD

H. 266.2 cm, W. 85.4 cm; Th 26cm

Inscription: published in Fergusson 1873, pl XCIX, 14;

Lodari, no 1219

Lot: Baner 1990, pl VI; Vogel 1972, pl. VIIa

BM 4, Barrett 30



This pillar is the only example in the Collection that is complete

from top to bottom on both faces. Inner face: Part of the narrative on this face of the pillar is concerned with the Enlightenment of the Buddha at what is now called Bodhi Gaya on the Phalgva River (formerly the Narmayana River) in Gaya District, Bihar. The upper area shows the river itself in the central panel as a line of waves above the footprints of the Buddha and a pair of seated birds. On either side of the river are trees, the one on the right with a hand wearing a shawl emerging from it. On the left there is a distinctly curved river bank. This hand belongs to a vanadevata or tree spirit who offers it to the Buddha to help him in his journey across the river (Sivaramamurti, C, 1942, p 66). Between the banks of the river are two lanes of humans or gods. On either side of this panel are worshippers, on the left side a group of women bringing purnagantas and on the right side the nagas (snakes) King, Kalika, with seven hoods, and his three naga queens, each with a single hood, raising their hands in worship.

The central area with lotus border depicts the Bodhi tree as great danda above the throne with its now badly damaged footprints. At the sides of this area is a collection of simple, thatched huts, and around the throne is a group of worshipping women, some bearing gifts in bowls and baskets, one full of flowers. This is the offering of food by the girl Sujata, daughter of Senosi (see Sivaramamurti C, 1942, p 253 or Thomas Edward J, 1975, p 70-1 for this story).

The lower area depicts in the central panel the Bodhi tree above the throne and footprints. It is flanked on the left by a male figure in monkish garb carrying a staff and on the right side by two laymen, also carrying a long piece of cloth to the Bodhisattva as offering. On the right and left of this panel two groups of standing laymen also carry a long piece of cloth as offerings. This scene may be the occasion when, before his seven years of asceticity, the Bodhisattva was offered pieces of cloth by Jambudipa disguised as a hunter. Here that is achieved in the presence, possibly, of participating devas. Although this is an event anterior to the scene depicted in the other panels on this face and so somewhat puzzling,

it is likely that it is not simply the 'Enlightenment' as stated in the 1954 catalogue (Barrett, Douglas (1954), p 65). However, this interesting and difficult scene is at least in part a celebration of the Enlightenment, whatever else it may depict.

7 ELEPHANTS OFFERING TO BODHI TREE

(Railing Pillar)

2nd Century AD

H. 60 cm; W. 67.5 cm; Th. 10cm.

BM 10, Barrett 35.



8 TEMPTATION OF THE BUDDHA

(Railing Pillar)

2nd Century AD

H. 260cm; W. 80cm; Th. 13.5 cm.

Inscription: published in Fergusson 1873, pl. XCIX, 17; Luders no.1222.

BM 1, Barrett 31.



The inner, narrative face of the relief is all that remains of this pillar. The narrative scenes are set out in seven panels: a central area bordered top and bottom by two areas of broad fluting, each containing three separate through related ones. The narrative thrust of this relief is the Enlightenment of the Buddha shown in the top fluted area of the pillar. The areas are in convex relief against the face of the pillar.

The middle area depicts the empty throne and footprints under the *Bodhi* tree, flanked by kneeling and standing worshippers. The left-hand fluting contains a dignified group of standing male figures, most with hands raised in a posture of worship. The right hand fluting surrounds the clutch of fleeing male figures, some with hands raised in worship as they look back at the tree and throne, and others with their backs turned as they run away from the Enlightenment. These people are part of the army of *Mura* which, now defeated, flies from the scene in awe and confusion.

The central area with lotus border depicts the empty throne and footprints under a *Bodhi* tree worshipped by a group of male and female figures including the four Lokapalas presenting the four bowls

(Thomas, Edward J, 1971, p.86). At the foot of the throne two kneeling male figures also present offerings held in bowls. They are the two merchants, *Trapusa* and *Bhallika*, who gave barley cakes and honey to the Buddha (ibid, 85-6). To the left of the tree, behind the throne, stands a male figure with a bundle in his hand. This is *Svastika* presenting bundles of grass to the Buddha who later spread them on his seat under the tree (Sivaramamurti c, 1942, pp.152 and 252, and Thomas, Edward J, 1975, p.71). The men in this relief all wear the conventional, short dhoti or loin cloth tied at the right hip in a loose knot hanging down a short distance.

In the lower fluted area are scenes associated with the Demon King Mara who tried to tempt the Buddha away from his Enlightenment. In the left-hand fluting, a pot-bellied figure stands on the throne under the *Bodhi* tree with his left hand on his hip; in his right hand he waves a *chaurie* or fly-whisk in the air. Beside the throne stands an elegant male figure with an umbrella, clearly an attendant of the *Bodhisattva*, shown symbolically here in the form of the footprints below the throne. This is the occasion of Mara laying claim to the Buddha's seat (see Sivaramamurti C, 1942, pp. 252-3, for this story).

The central fluting depicts the Temptation of the Buddha. To the right of the throne is a group of dwarfs with weapons and stones assaulting the throne, and to the left is a group of standing female figures, the daughters of Mara, using guile and their wiles to divert the *Bodhisattva* from his path.

The absence of the Buddha in human form suggests the dating of this relief to the period before iconic forms became common.

9 INFANT SIDDHARTHA NURSED BY THE OLD MAN ASITA

(Railing Pillar)

2nd Century AD.

H. 200 cm; W. 84.1 cm.

BM 48, Barrett 32

Loaned to the National Museum, New Delhi.

The central area is bordered by a simple row of lotus petals and a wide, lush band of complex foliage including leaves, flowers, buds, tendrils and animals, all in a series of small cartouches formed by a double undulating vine.

The scene depicted in this area has been identified as the infant Siddhartha nursed by the old man Asita (Barret, Douglas, (1954), p. 66). At the centre of the panel sits an



elderly male figure with a length of cloth on his lap, the imprint of a wheel's feet upon it. He sits in front of a royal figure, probably Siddhartha, the father of Siddhartha. Behind him are a number of female attendants, some carrying *chhatras* (fly whisks) or fans, others with hands raised in worship. Below the king is a group of seated women with their hands raised in worship and behind him is a standing male in a similar posture. Below Asita is a seated male with hands raised in a similar posture. The scene takes place under the roof of a pillared pavilion. To the right of the asita is a *sarvata* (arched gateway) with three crossbars. Two male figures stand inside this gate, one with his back to the viewer and with his hands raised in worship, and the other simply a face looking out through the gateway. The lower friated area of this pillar also contains part of the Asita story, identified in the 1954 catalogue (ibid, p.68) as the 'visit of Asita and his nephews, Naradatta' (Thomas, Edward J. 1975, pp. 38-43)

10. MUCHILINDA

(Rising Pillar)

2nd Century AD

H 270cm, W 80cm, Th 12.5cm

BM.47, Barrett 14

The upper area contains at the centre a five-headed *naga* (*snake*) – blackish-green high-relief with a collar at the neck and coiling body. On either side of the snake are lotus buds and blossoms on long stems. In the side panels of the upper friating are female figures carrying on their upturned hands wide bowls, probably containing food, and small pots in their other hand. They stand upon the backs of the *makaras* with forked tails but closed mouths. The lower friated area contains two of *ganas* or dwarfs, the middle dancing and the two flanking playing musical instruments, on the left a kind of vertical drum. On the right the figure holds a string of beads in his upper hands; the lower hand is now too broken to allow identification of what he holds. They are bordered at the top and bottom by a ridge on surface with leaves in wave pattern in high relief.

11. GREAT DEPARTURE

(Rising Pillar)

3rd Century AD

H 270cm; W 83.3cm, Th 20cm

Lit. Burgess 1887, fig 22, Ashton 1949/51, p. 16a

BM 7, Barrett 82



The top portion of this Rafting pillar is lost including the top half of the upper fluted area. Inner face of the usual seven narrative panels of this flute only five are now certain of interpretation, the two right hand panels of the upper grooved area being so damaged and lost as to prevent an accurate view. In the upper grooved area, the left hand panel depicts the Elevation of the Head-dress of Prince Siddhartha. A man with leg bent raises his arm to hold the tray carrying the turban, while two others to his left lean to assist him. The middle panel shows some worshipping, kneeling female figures and on the right are a number of standing females with heavy anklets. The figures on the two side scenes stand upon a ridge on surface with foliate wave pattern adorned with hanging leaves.

The central area, bordered by a simple lotus-petal pattern, and a no grand fluted zone as on the inner face of Column 8, depicts the Great Departure of Prince Siddhartha from Kapilavastu on the journey to his ultimate Enlightenment. The main figure is the prince himself who, with a large halo behind his head, rides his great horse, Kanthaka, its hooves held up by a group of gnomes (gwarfs) so that their sound will not be heard in the palace. Behind the horse runs the prince's umbrella bearer, its canopy appearing just above the halo. At the horse's flank a running man is lifted up by a pair of gnomes as he raises a *chavira* or fly whisk above his head. Under the horse's head is Chandaka, the prince's groom, dressed in a pleated tunic. Behind the prince is a large group of male figures engaged in various activity, including the playing of a flute and a lyre at the top right and the waving of *chavira*s at the top left in front of the city gate. They accompany a worshipping princely figure with a round halo behind his head. The lower area depicts, on the left, the Elevation of the Head-dress of the prince. A young man leaps up with one leg drawn up, his hands raised above his head as he holds aloft the tray with the turban. He is assisted from both the sides by two other men and from below by a further three. All of them have their legs drawn up and it is clear that they are flying devas (divine beings) carrying off the turban. The middle panel shows the Prince Siddhartha taking leave of his groom, Chandaka, and his horse, Kanthaka. The prince sits on a plain throne with one leg drawn up on to it. At the bottom right kneels Chandaka in his pleated tunic and staff, touching the feet of his master (Kane, Kohari, 1992, pp. 58).



- 12 PRESENTATION OF RAHULA TO THE BUDDHA
(Rafting Pillar)
3rd Century AD
H 252 cm, W 108 cm, Th. 29 cm
BM 11, Baratti 84

13 CASTING OF THE HOROSCOPE

(Railings Pillar)

3rd Century AD.

H.221.25cm; W.86.8cm; Th.29cm.

BM. 14, Barrett 81.

It is the practice to cast the horoscope of children to know the future in India.



14 SANKHAPALA JATAKA

Railings Pillar

3rd Century AD

H.225cm; W.60cm; Th. 28.5cm

BM. 17, Barrett 83

Once the *Bodhisatva* was born as a prince of *Rajagraha* (modern Rajgir, Bihar) having the name *Duyyodhana*. When he came of age his father, who was the king of *Rajagriha* abdicated the throne in his favour and renounced the world to become an ascetic. He lived in a forest on the bank of the *Kannapanna* river. (variant *Kannavanna*) is identical with the *Kistna* or *Krishna*, the great river of Southern India) (Vogel, J. PH, 1926) which flowed from the *Sankhapala* lake near the mount



Gandaka. The lake was named after the lord of the lake *Sankhapala*, a *Naga* (Serpent) king. Although *Sankhapala* was a *Naga*, yet he was kind and compassionate. He was also religious and was greatly impressed by the life-style and doctrine of the ascetic. Soon he became his disciple and visited him frequently to hear his discourses.

One day *Duyyodhana*, the son of the ascetic and the king of *Rajgir* somehow happened to know the whereabouts of his father and visited his hermitage. There, he met *Sankhapala* and was impressed by his style and ideals and thought of becoming like him.

By and by *Duyyodhana* died and was reborn in the *Naga* world as a king bearing the same name – *Sankhapala*, because once he had desired to become like the *Naga* king. When he grew up his *samskara*

(confections) made him renounce the world to retreat on an anti-hill near the Kanagawana to keep the holy fast. As he was engrossed in the meditations sixteen men came and seized him and pierced his body with stakes to make holes to fester him with ropes. Though strong, the king of the serpent did not show any anger to resist them. When the men were dragging him to the city a pious man named Alara felt pity for the snake and had him released (Pari? Cowell, E. R., Editor (1999), Vol V, p. 84, Dr C. B. Varma, D. Lari. (Based on the Digitized Collections of KINCA.)

15. *Apasandhi* learning the impermanence of beauty

(Railing Pillar)

2nd Century AD

H. 276cm; W. 56cm, Th. 16cm.

Inscription: published in Fergusson 1873, pl XCIX, 13, leaders, no. 1214

Lot. Ashton, 1949/30, pl 68; Burgess 1887, 38, fig. 8, Vernet 1858, 256 and fig. 32, Setagaya 1990, 138.

B&M 37, Barrett 33

Apasandhi was an attractive woman who was always surrounded by admirers. She never felt very lonely, since all those dear to her—mother, brother, and even husband—had all entered the Buddhist Order. Missing her family badly, she went to visit them often and heard them speak of the Buddha in glowing terms so that she longed to go and pay him homage too. But when she learned that the Buddha often talked about the impermanence of the body, she was afraid that he might disparage her for her beauty, and so hesitated to do so. In the end, however, she decided to go and see him anyway. As soon as the Buddha saw *Apasandhi*, he realized that she was someone very attached to her beauty. To teach her a lesson, he caused a vision of a ravishing young lady to appear before her. When *Apasandhi* saw the young lady, she could not help but remark how extremely beautiful she was. Then before *Apasandhi* could realize what was happening, the beautiful young lady started to age and slowly deteriorate before her very eyes until she finally lay sick and helpless on the floor, rolling in her own excrement. Then she died, and *Apasandhi* saw her corpse going through the 32 different stages of decay, oozing pus and other foul liquids, and finally crawling with maggots. Witnessing this rapid succession of images, *Apasandhi* realized that there was a continuous process of change and decay in the body. With that realization, the attachment that *Apasandhi* had for her body diminished and she came to perceive its true nature. She then became a nun, and under the guidance of the Buddha, eventually attained enlightenment.



- 16 Lotus Medallion
 Railing Crossbars
 2nd Century AD slightly earlier
 Diam. 71.25cm, Th. 1.1cm
 BM 25, Barrett



- 17 Lotus Medallion
 Railing Crossbars
 2nd Century AD slightly earlier
 Diam. 68.75cm, Th. 1.4cm
 BM 26, Barrett 7



- 18 Lotus medallion
 Railing Crossbars
 2nd Century AD slightly earlier
 Diam. 71.87cm, Th. 1.5cm
 BM 27, Barrett 8



- 19 Lotus Medallion
 Railing Crossbars
 2nd Century AD Diam. 84.33cm, Th. 20cm
 Inscription: Unpublished. This inscription was noticed by Finck in the 1880s and a paper impression made of it through not published.



Lit: Mitchell 1982, 96, fig 6; Koss 1996, fig. 44.

BM 6, Barrett 41

Script: *Bruten*

Language: *Probu*

Translation: Unpublished

Comment:



A two-line inscription on one of the turrets (see above) on the inner face of the crossbar (i.e. the side missing its sculpture)

20. Lotus Medallion

Railing Crossbar

2nd Century AD/Diam. 82.5cm, Th. 26cm

Inscription(200) : Unpublished. This inscription was noticed by Franks in the 1880s and transcribed though not published.

BM 3, Barrett 39

Script : *Proteran*

Language : *Proteran*

Translation : unpublished



21. Lotus Medallion

Railing Crossbar

2nd Century AD

Diam. 81.25cm, Th. 23.5cm

BM 16, probably Barrett 36



22. Lotus Medallion

Railing Crossbar

2nd Century AD

Diam. 85cm, Th. 18cm

BM 9, Barrett 42. *Madame de Meulan Collection*



23. Monkhate Astola

Railing Crossbar

2nd Century AD

Diam. 83cm, Th. (max) 20cm

BM 12, Barrett 36

Lit: Collington 1926, pl. XXVI, fig. c, Bachhofer 1929, pl. 127 (left), Kraussch 1933, pl. XV, fig. 48, Mercet-Dubois 1937, pl. XX, fig. 4, Ashton 1949, 34-2, Koss 1986, fig. 47



This is one of the finest reliefs from Amaravati in the British Museum's collection. It depicts a scene from the *Mahāvihāra-jātaka*. *Mahāvihāra* was a rich and prosperous pharaoh-king ("Universal Emperor") who had ruled the world for thousands of years. He had grown dissatisfied, having realised every conceivable desire that the mortal world could offer. Thus he decided to renounce his throne in his realm, since that was all that seemed to be left to which he could aspire. Though his reign over heaven and earth lasted many thousands of years, again, he still felt desire and craving, and was still not satisfied. He finally ascended to the highest of heavens. *Śakra* (the Pali Buddhist equivalent for Indra), the king of the Gods himself, came to receive him in full state, and offered to share his throne with *Mahāvihāra*. It is this moment that is depicted here. (Prof. Cowell, E. B., Editor, 1999, Vol III, p. 216.)

24. *Udayana, Astaka*

Relief, Crossbar

2nd Century AD

Distn. 53.75cm, Th. 31cm

BM 15, Barrett 37

King *Udayana* had three wives, viz., *Samarovati*, *Megandhya* and *Kundakanta*. Of these *Megandhya* disliked *Samarovati*. So she attempted twice to poison the mind of the king against *Samarovati*, but failed. Then she tried the following method and wanted thus to attribute the motive afflicting the king to *Samarovati*. She put a snake inside the hollow of the king's throne and accompanied him to *Samarovati*'s house where she released the snake. Thus pretending to be shocked by the affair she told him that it was the mischief of *Samarovati*. Believing in this concocted story the king got angry with *Samarovati* and sent a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king, thus proving *Samarovati*'s blameless character. The king realised *Samarovati*'s divine nature and prostrated himself before her. *Śiva*, on the other hand, asked him to take refuge in the Buddha. (Prof. Cowell, E. B., Editor, 1999, p. 45)



25. *Saddhodhana's Visit to Queen Maya*

Relief, Crossbar

2nd Century AD

Distn. 84cm, Th. 15cm

BM 5, Barrett 40

One night *Maya* dreamt that a white elephant entered her womb. The next morning, she wanted to tell *Saddhodhana* about this dream in



private. So she requested him to meet her at the *Asoka* grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his horse beside which is the groom. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building, reads, "Prime gift of two sons - sons with circular ponds, by Mahabodhi, son of the house - holder *Asoka*, along with his father, mother and wife"

26. Visit of Ajatasatru to the
Buddha

Barling Crossbar

2nd Century AD

Diam 45.15cm, Th. 25cm

BM 2, Barrett 18

Pl. refer Sl. No. 93 of Chapter XII for a detailed explanation



27. Nagas worshiping the Varaha Shiva

Barling Crossbar

3rd Century AD

Diam. 83.15cm, Th. 15cm

Let. Foucher 1928, Vol V, pl. XI, fig 2; Bachhofer 1929, pl 117

(right), Ashton 1949, 31, Mitchell 1982, 117, fig. 313, Vogel

1972, pl 20a

BM 8, Barrett 85, Madecenne Collection



This medallion bears the representation of a small shrine installed upon a tray kept on the throne around with a throng of figures in various poses of devotion and submission. Among them the male and female figures standing behind the throne have snake hoods on their heads. This attests the affiliation of the Naga community with the Buddha since we have seen some shrines like the *Ramagramashiva* and others protected by Nagas. Naga *Drupada* and *Mahakala* guarded the Buddha and protected him from a terrible storm for over a week.

- 28 *Worshipping Triratna*—One of the several symbols of Buddhism, in the form of a trident representing the Buddhist Trinity, the Buddha, the Dharma (the Law) and the Sangha (the Order)

Realizing Cosmology

3rd Century AD

Diam. 53.75 cm, W 108cm (across mount), Th. 24cm

Lot. Burgess 1887, pl.XVII,fig.4, Coomaraswamy 1935, pl II,fig.6, Ashton 1949,32.

BM 119, Barrett 86



- 29 *Lotus Medallion*

Realizing Cosmology

3rd Century AD

Diam. 86-87cm, Th. 16.5cm

BM 13, Barrett 87.



- 30 *Abaka's Broken inscription*

Realizing Cosmology

2nd-3rd Century AD

H. 12.5cm, W 28.5cm.

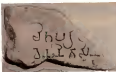
Inscriptions unpublished

BM 92, Barrett 88

Script - *Brachmi*

Language - *Prakrit*

Translation - unpublished



- 31 *Makumbhala*

Realizing cosmology

1st century BC

H.44.3 cm, W 182.5 cm, Th.8 cm

BM 32, Barrett 12

Carlisle Barrett.



- 32 Malakulatan
 Railing Coping
 1st century BC
 H 58.1 cm, W 175cm, Th 15cm
 BM 99, Barrett 9



- 33 Coping Stone
 Railing Coping
 1st century BC
 H 57.5 cm,
 W (both) 227.5cm, Th 15cm
 BM 100/101, Barrett 10



- 34 Coping Stone
 Railing Coping
 1st century BC
 H 58-75 cm, W 98.1cm, Th 13cm
 BM 102, Barrett 11



- 35 Malara
 Railing Coping
 2nd century AD
 H 77.5 cm, W 86-25cm, Th 7cm
 BM 21, Barrett 46



- 36 Great Departure
 Railing Coping
 2nd century AD
 H 90 cm, W 278-25cm, Th 25cm
 Inscription: Unpublished
 Le Storn and Berzati 1952, pl XLB (detail)
 BM 19/20, Barrett 43



Departure of Subhārtha from Kapilāsvata (Makabhūśikhraśrama). Prince Subhārtha leaving the palace in the night seeking the truth. Please refer Acc. No. 192 of Government Museum, Chennai. This must be distinguished from Makaparīśikhraśrama when he shed the royal coat.

37 Scenes from Buddha's life

Railing Coping

2nd century AD

H 37.5 cm, W 225 cm, Th. 28 cm

Inscription : published in Fergusson 1873

pl. XCIX, 1. Luders,

No. 1206

BM 18, Barrett 48



38 Worship of Dharmakāśya

Railing Coping

2nd century AD

H 38.75 cm, W 86.25 cm, Inscription : published in Fergusson 1873,

pl. XCIX, 16; Luders, No. 1221.

BM 22, Barrett 45



On loan to the national Museum of India, New Delhi. It is one of the symbols depicting the Buddha before he was depicted in human form by the Mahayana School circa 2nd Century AD. Others are empty throne, chakra (parasol), feet with swastika, lotus flower, Bodhi Tree, stuparetc.

39 Mahāvastu

Railing Coping

2nd century AD

H 81.25 cm, W 105 cm, Th 19 cm

lit. Smith 1911, fig. 163, Ashm 1949, 32.

BM 11, Barrett 92



40 Conversion of Nanda and Suga workshop
Rattling Coping
3rd century AD
H 80 cm, W 88.75 cm, Th 16cm
BM 34, Harris 89
Museum Collection



Nanda was the step-brother of the Buddha, and his mother was the younger sister of his mother, Maha Maya.

Once visiting Kapilavastu he visited his half brother's palace, who was getting married to the most gracious woman of the time, whose name was Anupadokalyani Nanda. (She was called so because her graceful appearance which was to grace the whole of the *janapada*). Upon visiting Nanda, Buddha asked him to carry his alms bowl to his where. So, Nanda left the palace and kept his prospective bride waiting.

In the where Buddha inspired Nanda to renounce the worldly life for the sake of eternal bliss. Though he was inspired by the words of the Buddha and accepted the renunciation, yet his resolve was infirm and half-hearted. Besides, he pined for his pretty bride with strong sensual desires, which gradually broke his health. The Buddha read his mind and knew the remedy.

One day, the Buddha asked him to accompany him to the Himalayas. On the way he showed him the charred body of a female monkey. To examine the intensity of his brother's sensual passions he then asked him whether his bride was prettier than the charred body of the animal. Nanda answered in affirmative. Nanda, though he embraced monkhood still pined for Anupada Kalyani. Again Buddha then took him to the Brundhara, where Sakka and his nymphs extended every hospitality to them. There, the Buddha again asked Nanda whether Anupada Kalyani Nanda was prettier than those nymphs. Nanda then answered in negative. The Buddha then promised him to get him any of those nymphs as his spouse if he would lead a monastic life. Nanda in his eagerness agreed. But when he reached the monastery where the eighty monks questioned his pledge for monk-hood, he felt ashamed. Soon he mustered up his courage and strove for attainment of the *arahantahood*. And by and by he achieved his target.

He then came to the Buddha, who absolved him of his *Renunciation* promise. The *Trigaya-vijaya* (Sanskrit, *Pala Tilavajaya*,) heaven is an important world of the devas in Hindu and Buddhist cosmology. The word *vijaya* is an adjective formed from the numeral *traya* "thirty-three" and can be translated in English as "belonging to the thirty-three [devas]". It is primarily the name of the second heaven in Buddhist cosmology, and secondarily used of the devas who dwell there. It is actually 33 crosses of devas who dwell there.

41 Railing Coping

3rd century AD

H. 82.5 cm; W. 258.75 cm;

Th. 17.5 cm; BM 23, Barrett 90

Interpretation of the Dream, Birth of the Buddha and Prince Siddhartha in the harem.



One night after the mid-summer festival, the queen *Mayadevi* dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance thrice and entered her womb through her right side. The king having been intimated of this dream assembled the eminent *Brahmans* of his city and after feeding them, requested them to interpret the dream of *Maya*. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows *Maya* reclining and the *Bodhisattva* in the form of an elephant descending from the *Tushita* (*Tushita* is one of the six deva-worlds of the *Kamadhātu*, located between the *Yāma* heaven and the *Nirmaarati* heaven. Like the other heavens, *Tushita* is said to be reachable through meditation) heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy.

42 *Vessantara Jataka*

Railing Coping

3rd century AD

H. 71.25 cm; W. 135 cm; Th. 18.5 cm

BM 35, Barrett 91

The *Bodhisattva*, born as Prince *Vessantara*, was banished from the *Sibi* kingdom in *Vanka* as a punishment for giving away his supernatural elephant, endowed with a power of bringing rain to the *Brahmanas* of the draught-stricken kingdom of *Kahnga*. *Vessantara* left *Sibi* with his wife, *Maddi*, his two sons and a daughter in a gorgeous chariot to Mount *Vanka*, where the family lived in a hermitage provided by *Shakra*. There *Vessantara* made a gift of his two sons to the Brahmana, *Jujuka*, and even given away his wife to *Sakra*, disguised as a Brahmana, on his asking. In appreciation of *Vessantara*'s supreme sacrifice, *Shakra* gave her back to *Vessantara* who was reunited with his father by the grace of *Shakra* and the children of *Vessantara* were freed by his father by paying ransom to *Jujuka* ((Prof. Cowell, E.B., Editor, 1999, Vol. VI, p. 246).



- 43) *Mahavishaka*
Railing Coping
 2nd century AD
 H 88cm, W 162.5 cm, Th 13cm.
 BM 29, Barrett 78



- 44) *Mahavishaka*
Railing Coping
 2nd century AD
 H 55 cm, W 75cm, BM 30, Barrett 79
 On loan to the National Museum of India, New Delhi



- 45) *Mahavishaka*
Railing Coping
 2nd century AD
 H 31.25 cm, W 43.75cm, Th 12cm
 BM 44, Barrett 80

With *Svastica* pattern. *Svastica* is a symbol of auspiciousness among Indian religions (Hindu, Jain and Buddhism)



- 46) *Elephants worshipping the Shiva and Ganga*
Railing Coping
 1st century AD
 H 31.25 cm, W 43.25 cm, L 68cm
 Inscription – published in Fergusson
 1873, Pl XXIX, 18; Linders, No 1223,
 BM 108, Barrett 13



This is an architectural feature of stupas to show that elephants which are sacred in Hinduism also worship the Buddha.

- 47 Row of Lotus Medallions with upright stones
 Draw three panels
 2nd century AD
 H 42.5 cm, W 77.5 cm, Th 12 cm
 BM 55, Barrett 57



- 48 Row of Lotus Medallions with upright stones
 Draw three panels
 2nd century AD
 H 42.5 cm, W 111.5 cm, Th 15 cm
 BM 56, Barrett 58



- 49 Great Departure
 Draw three panels
 2nd century AD
 H 29.5 cm, W 70 cm, Th 11.5 cm
 Inscription : published in Fergusson 1873,
 pl LXXXII & LXXIX, No 1216
 BM 60, Barrett 55



- 50 Row of Lotus Medallions with upright stones Draw three panels 2nd century AD
 H 33.75 cm, W 177.5 cm, Th 18 cm
 BM 62, Barrett 17



- 31 Elevation of the head-dress and the worship of the
Shiva

Drum frieze panels

3rd century AD

H 26.25 cm, W 42.5 cm, Th. 10 cm

BM 107, Barrett 56



Three persons are shown carrying the head-dress of
Prince Siddhartha aloft and adored with great reverence since he attained Nirvana.

- 32 Seated Buddhas

Drum frieze panels

3rd century AD

H 22.5 cm, W 106.85 cm, Th. 12 cm

BM 88, Barrett 119



- 33 Seated Buddhas alternated by Shiva

Drum frieze panels

3rd century AD

H 21.25 cm, W 31.25 cm, Th. 12 cm

Inscription: unpublished.

BM 94, Barrett 120



- 34 Siddhartha in his palace

Drum frieze panels

3rd century AD

H 33.75 cm, W 66.25 cm, Th. 10 cm

BM 76, Barrett 115



55 Great Renunciation

Drum frame panels

2nd century AD

H 40 cm; W 158.75 cm; Th 10 cm

Inscription: published in Fergusson
1873, pl XCIX, 58; Luden,
no. 1225, Lit Barnett 1998, fig. 1 (detail)
BM 77, Barnett 57



56 Saka Jataka

Drum frame panels

3rd century AD

H 37.5 cm; W 140.75 cm; Th 7 cm

BM 90, Barnett 116

(Prof Cowell, E.B., Editor, (1999), Vol IV, p. 254)



57 Bodhisatta in the Harma and Great Departure

Drum frame panels

3rd century AD

H 37.5 cm; W 140 cm;

Th 8.5 cm

Lit Burgess 1887, pl XLI 1, and
1892 pl X

BM 112, Barnett 18



58 Naga Champasaparakha

Drum frame panels

3rd century AD

H 40.75 cm; W 122.5 cm; Th 9.5 cm

BM 76, Barnett 117

Once the Bodhisatta was born as a
serpent king, Champasapa A. Brahman



snake-charmer takes him to King Ugrasena in Varanasi for his amusement. Samsara, the wife of the snake-king, appears in the king's court, and, on seeing her, the Bodhisattva is ashamed of his Samsa and Samsara sends the king of Varanasi the release of her husband, after which the serpent-king puts off his shape and appears in the form of a young man, magnificently arrayed, and shares the throne with the king of Varanasi (Prof. Cowell, E.B., Editor, 1999, vol IV, p.281)

59. *Dharmapada Archa*

Drum Shiva panels

3rd century AD

H.41.755 cm, W.37.5 cm, Th.9 cm

BM 89, Barron 114



Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shakra (Shakra) to settle their dispute. Desiring to get her himself, he told the gods that he would do without her. Then the gods departed after presenting her to Shakra (Prof. Cowell, E.B., Editor, (1999)

Shakra, the king is shown carrying off a woman. He meditated on four deities (Devay) who also desired the nymph. He was allowed to keep her due to his total devotion to her. Please refer Acc. No. 56 of Government Museum, Chennai

60. Bodhi tree worship

Drum Slabs

1st Century BC

H.124.77 cm, W.86.23 cm, Th.13.5 cm

Lat.Foucher 1928, pl.VI figs 1 and 2, Knox 1986, fig.43 BM 79,

Barron 15

Museum Collection

Bodhi tree symbolised the Buddha prior to his depiction as human form.
Barron 15 2nd Century AD



61. Arjuna's Dream and other scenes

Drum Slabs

2nd Century AD

H.85.75 cm, W.96.23 cm, Th.14 cm

Lat.Comarowamy 1928, pl. XX and 1929, 75,

fig. 7, Ashton BM 44, Barron 53

One night after the mid-summer festival, the queen *Miyashiro* dreamed that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance three and entered her womb through her right side. The king having been interested of this dream assembled the eminent *Brahmanas* of his city and after feeding them, requested them to interpret the dream of *Maya*. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows *Maya* reclining, and the *Bodhisattva* in the form of an elephant descending from the *Tavatimsa* (Tavatimsa one of the six *deva*-worlds of the *Kāmadhātu*, located between the *Nirasa* heaven and the *Mahāsahasra* heaven. Like the other heavens, *Tavatimsa* said to be reachable through meditation.) Please refer Acc. No. 6604 Government Museum, Chennai



62: Chakravartin Mandhata

Durga Style

2nd Century AD

H: 125.6 cm, W: 73.5 cm, Th: 10.5 cm

BM 38, Barron 54

The upper panel depicts the moment when the *Chakravartin* raises his right hand to strike his left fist to produce a shower of coins. The falling coins, square, round and triangular, are clearly depicted on the background of the panel on either side of the *Chakravartin*, just as they are on the earlier relief at *Agappayaspeta*. The central figure is flanked on his right side by a pair of standing females, the one closest to him in extreme *ambhagga* posture and with her right hand around the neck of her companion. On the right side of the panel is a pair of men, one in *Arjuna mudra*, both next to the elephant and the horse which are among the hallmarks of the *Chakravartin* (Prof. Cowell, E.B., *Edison* 1999, Vol. III, p. 216). The lower panel depicts the *Chakravartin Mandhata* in combat.



63. Dharmachakra worship

Drum Slabs

Coverment slab of entire stupa

in miniature

2nd Century AD

H 138.75 cm, W 68.75 cm, Th 11 cm

BM 74, Barrett 52



64. Stupa with Bodhi tree on top and *Murukhinda* at bottom Drum Slabs

2nd Century AD

H 145 cm, W 77.5 cm, Th c 10 cm

Lat. Ashton 1949, 31, Stern and Denish 1952, pl. XL A

BM 39, Barrett 49



Murukhinda—the sacred five or seven headed snake who guarded the Buddha and protected him from a terrible storm for over a week (pl. cx, fig 1, Ferguson, pl. lxxv, cf. Vogel, pl. x, Burgess, pl. xl.2, pl. xlv, fig 3)



65. Part of the stupa with *ayoko* pillars

Drum Slabs

2nd Century AD

H 140 cm, W 37.5 cm, Th 8.5 cm

Lat. Burgess 1887, pl. XLI 3.

BM 112, Barrett 51

Ayoko—These are the pillars erected on the projecting platforms at the four cardinal points of the stupas of Andhra Pradesh, denoting five important scenes in the Buddha's life. *Ayoko* pillars are found in the Andhra region only



66. Upright stone with lotus medallion

Drum Slabs

2nd Century AD

H 75 cm, W 28.75 cm, Th c 9 cm

BM 58, Barrett 50

- 67 Monkeys offering to the Buddha honey
 Drum Slabs
 c 1st Century AD
 H. 90 cm, W. 17.5 cm, Th. 9.5 cm
 BM 41, Barrett 16

The event occurred in *Kashya*, a part and parcel of ancient city of Varanasi marks the spot where a local chief of monkeys had offered a bowl of honey to Lord Buddha. The event is regarded as one of the eight most significant events of his life according to the Buddhist literature. A tank said to have been built by the monkeys has been recently excavated by the Archaeological Survey of India (see photo) (Prof. Cowell, E. H., Editor, 1999, Delhi, p. -3). Dr. Kumar visited Kashi on 17.08.2013. See Chapter-V for photos and explanations



- 68 Worshipping stupa with ayaka pillars
 Drum Slabs
 3rd Century AD
 H. 138.7 cm, W. 113.35 cm, Th. 17.5 cm
 BM 68, Barrett 191



- 69 Standing Buddha with chauri bearers and ayaka pillars
 Drum Slabs
 3rd Century AD
 H. 126.6 cm, W. 86.2 cm, Th. 16 cm
 Inscription / published in Fergusson 1873, pl XCIX, 8;
 Lassen, 1912, No. 1213
 BM 70, Barrett 99



70. Worship of seated Buddha with *ayaka* pillars

Drum Slabs

3rd. Century AD

H 136.25 cm, W 111.25 cm, Th 18.5 cm

Lit. Stone and Rosent 1993, pl. XLIV,

Zweiff (ed.) 1983, 30, pl. 13, Satagaya 1998, 132-3

BM 70, Barrett 100



71. Seated Buddha with *Dharmaparakhaya* shrine

Drum Slabs

3rd. Century AD

H 100 cm, W 98 cm, Th 16.5 cm

BM 75, Barrett 102



72. Standing Buddha with *ayaka* pillars

Drum Slabs

3rd. Century AD

H 124.37 cm, W 86.25 cm, Th 11 cm

Inscription: unpublished.

Lit. Rosent 1985, 36, pl. 42, 43 (Zweiff); Knox 1986, fig. 5

BM 79, Barrett 98; Macdonald Collection



- 73 Bottom: Dwarf (*ganas*) holding bowl, *Purnakumbhas* with half lotus medallion.

Lions and *ayaka* pillars are seen. Lion capital is also shown.

Drum Slabs

3rd Century AD

H.109.3 cm; W.83.75 cm; Th.14.5cm

BM 80, Barrett 96



- 74 Stupa with *ayaka* pillars and *naga Muchilinda* at the centre

Drum Slabs

3rd Century AD

H.11 cm W.87.5 cm; Th.(max.)15cm

Lit. Stern and Benisti 1952. pl. XL1; BM 81, Barrett 93



Mucalinda ('c' pronounced as 'ch'), *Muchalinda* or *Muchilinda* is the name of a *naga* (a snake-like being), who protected the Buddha from the elements after his enlightenment.

It is said that four weeks after *Sākyamuni* Buddha began meditating under the *Bodhi* tree, the heavens darkened for seven days, and a prodigious rain descended. However, the mighty king of serpents, *Muchilinda*, came from beneath the earth and protected with his hood the one who is the source of all protection.

When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned in joy to his palace. He is depicted with 5 or 7 heads on his hood.

- 75 Drum Slabs

3rd Century AD

H.122.5 cm; W.94.3 cm; Th.14cm

Lit. Stern and Benisti 1952, pl. XLII; BM 70, Barrett 100
Bottom: Divine Dwarf (*gana*) holding bowl, *Purnakumbhas* with half lotus medallion.

Middle: Great departure etc.. Two lions with five *ayaka* pillars. The five important scenes are symbolised in the pillars - they are birth, great departure from the palace, enlightenment, first sermon at deer park, and the final departure from the world (*Mahaparinirvana*). Usually the middle pillar symbolising enlightenment is slightly taller than the rest.



- 36 Bottom: Divine Dwarfs (*ganas*) carrying bowls on their head, *Purnakumbhas* with half-lotus medallions,
Drum Slabs

3rd Century AD

H 131.2 cm, W 115 cm,

BM 85, Barrett 94

On loan to the National Museum of India, New Delhi



- 77 Drum Slabs

3rd Century AD

H 130 cm, W 112.5 cm, Th (base) 24 cm

BM 87, Barrett 97

Bottom: Worshipping dharmachakra pillar

Middle: *Asoka* pillars flanked by lions and the *janaka* stories

Top: Row of *Purnakumbhas* (half pots usually of water symbolising prosperity and *triratna* symbols. The *triratna* are. The *triratna* symbol represents the Triple Gem or Three Jewels of Buddhism, which are the three core values of,

1. *Buddha*

2. *Dharma* (the teachings)

3. *Sangha* (the monastic community) These are also known as the Three Refuges, which are recited as part of Buddhist ordination ceremonies: "I take refuge in the Buddha, I take refuge in the *Dharma*, I take refuge in the *Sangha*." In Pali: *Buddham Saranam Gacchhami Dhammam Saranam Gacchhami and Sangham Saranam Gacchhami*"



- 78 Bottom: Worshipping *dharmachakra* pillar

Middle: *Asoka* pillars flanked by lions and the *janaka* stories

Top: Row of *Purnakumbhas* and *triratna* symbols

Drum Slabs

3rd Century AD

H 120 cm, W 91.2 cm, Th 17 cm

BM 128, Barrett 103



79 Bottom: Dwarf carrying bowl, *puṇakumbhas* with half lotus

Middle: *Dharmachakra* worship Top : Half portion of the slab is mutilated

Drum Slabs

3rd Century AD

H.112.5 cm; W.95.75 cm; Th.(base) 12cm

BM 121, Barrett 104



80 Bottom portion alone is available.

Viśvantara Jataka

Drum Slabs

3rd Century AD

H.48.75 cm; W.108.65 cm; Th.(base) 6.5cm

BM 122, Barrett 105

The *Bodhisattva*, born as Prince *Vessantara*, was banished from the *Sibi* kingdom in *Vanka* as a punishment for giving away his supernatural elephant, endowed with a power of bringing rain to the *Brahmanas* of the draught-stricken



kingdom of *Kalinga*. *Vessantara* left *Sibi* with his wife, *Maddi*, his two sons and a daughter in a gorgeous chariot to Mount *Vanka*, where the family lived in a hermitage provided by *Sakra*. There *Vessantara* made a gift of his two sons to the Brahmana, *Jujuka*, and even given away his wife to *Sakra*, disguised as a *Brahmana*, on his asking. In appreciation of *Vessantara's* supreme sacrifice, *Sakra* gave her back to *Vessantara* who was reunited with his father by the grace of *Sakra* and the children of *Vessantara* were freed by his father by paying ransom to *Jujuka* ((Prof. Cowell, E.B., Editor, 1999, Vol.VI, p.246).

81 Dura Pillasters

3rd Century AD

H 131.25 cm, W 26-27 cm, Th. 9 cm

BM71, Barrett 107, MacKenzie Collection

Worship of Dharmachakra pillar flanked by horse riders



82 Worship of Dharmachakra pillar flanked by musician
(a loving couple)

Dura pilasters

3rd Century AD

H 128.25 cm, W 13-14 cm, Th. 7.5 cm

Lot. Ashmolean 1949, 33

BM 123, Barrett 108



83 Drum-pilasters

3rd Century AD

H 127.5 cm, W 20 cm; Th 5 cm

Inscription: published in Ferguson 1873,

pl. XCIX, 12 (Not read by Cunningham).

Ladders, no. 1217

BM73, Banerji 110

Departure of Siddhartha followed by Seated Buddha in two rows and at the top Sagar worship (flanked by toranas)

A torana is a type of ornamented gateway seen in the Hindu and Buddhist architecture of the Indian subcontinent



84 Drum-pilasters

3rd Century AD

H 117.5 cm, W 18.75 cm; Th (base) 9 cm

Inscription: unpublished

BM81, Banerji 108, Mackenzie Collection Great departure, seated Buddha in two rows and at the top Sagar worship



85. Drum pilasters

3rd Century AD

H 126.8 cm; W 18.1 cm, Th (base) 12 cm

Inscription: unpublished.

DM44, Barrett 111

Bottom: Divine Dwarf (gana) Carrying bowl

Above: Departure of Siddhartha, Seated Avalokitesvara under a canopy.

Top: Snake with Dharmachakra



86. Bottom: Divine Dwarf (Gana) carrying bowl on its head

Above: Chakravartti Manabhasa

Seated Buddha; Top: snake worship

Drum pilasters

3rd Century AD

H 137.5 cm, W 17.5 cm, Th 16 cm

Inscription: unpublished.

DM46, Barrett 112



87 *Good Departure*

Dura polistars

3rd Century AD

H 180 cm, W 61.25 cm, Th (Dura) 15 cm

BM36, Barrett 106



88 *Bottom: Baalsham worship*

Middle: Dharmachakra worship

Top: Shiva worship

Dura slabs

2nd Century AD

H 255 cm, W 91.5 cm, Th. 12 cm

Le Foulier 1988, pl X, fig. 1

Inscription: Luden, No. 1227

BM83, Barrett 59,



89 *Bottom: Baalsham worship*

Top: Dharmachakra worship

Dura slabs

3rd Century AD

H 137.5 cm, W 18.75 cm, Th. 9 cm

Inscription: unpublished.

BM82, Barrett 109



90 *Sapa* worship

Dome slabs

2nd Century AD

H.71.25 cm, W 77.5cm, Th. 13 cm

BM95, Barrett 61

Sapa symbolized Buddha before his depiction as human form from circa 2nd Century AD.



91 *Bottom: Sapa* worship Top: Row of rampant horses and at the top *Thurina*

Dome slabs

2nd Century AD

H.137.5 cm, W 83.75 cm, Th. 12 cm

BM96, Barrett 65



92 *Bottom: Sapa* worship Top: Row of running horses and at the top *Thurina*

Dome slabs

2nd Century AD

H.137.75 cm, W 88.75 cm, Th. 12.5 cm

BM97, Barrett 68



- 93 *Orthodoxes under worship*
Dome slabs
2nd Century AD
H 74.3 cm, W 36.8 cm, Th. 12 cm
BM113, Barrett 62



- 94 *Bottom: Snake worship Top: Row of rinceps lions and at the top Tyche*
Dome slabs
2nd Century AD
H 143.1 cm, W 84.3 cm, Th 13 cm
Lot Stern and Benari 1952, pl XXXIXB
BM114, Barrett 64



- 95 *Bottom: Snake worship Top: Row of rinceps lions and at the top Tyche*
Dome slabs
2nd Century AD
H 143.1 cm, W 80 cm, Th 11 cm
Lot Stern and Benari 1952, pl XXXCLA
BM115, Barrett 64



96. Dome slabs shows a *yakshi* with a *parvatakumbha*
 2nd Century AD
 H 53.75 cm, W 41.25 cm, Th. 10.5 cm
 BM66, Barrett 63

A *yakshi* is a female earth spirit, accepted as a symbol of fertility by the Hindu, Buddhist, and Jain faiths. She is usually portrayed as a wide-hipped, voluptuous woman, who can cause a tree to bear fruit simply by touching it with her foot. The full pot also shows fertility or prosperity.



97. Top. Row of rampart lions and at the top *Toranas*
 Dome slabs.
 2nd Century AD
 H 77.5 cm, W 82.5 cm, Th. 11 cm
 BM 114, Barrett 69



98. Top. Row of running horses and at the top *Toranas*
 Dome slabs.
 2nd Century AD
 H 76.25 cm, W 51.8 cm, Th. 12 cm
 BM98, Barrett 68

Rampart lions have been viewed and described as running horses by some.



99 *Trivasa*

Dome slab

1st Century AD

H 67.3 cm, W 61.8 cm, Th 8 cm

BM43, Barrett 38/19



100 *Chakravarti Mandhara flanked by chauri (fly-whisk bearer) and chaini – (umbrella bearer) – right by dandamayaka*

Dome slab

2nd Century AD

H 167.7 cm, W 110.8 cm, Th. 9 cm

Inscription: Published in Fergusson 1873, pl. XCIX, 19, Linders, no 1224

Lat. Ashtin 1948, 32, pl. 17

BM48, Barrett 70



101 *Chakravarti Mandhara with queen and attendants*

Dome slab

2nd Century AD

H 216.25 cm, W 98 cm, Th (base) 18 cm

Inscription: Published in Fergusson 1873 pl. XCIX, 10, Linders, No 1215

BM56, Barrett 71



102. Dome slabs

2nd Century AD

H 117.5 cm, W 113.75 cm, Th 2.5 cm

Lot. Yashwan 1968, 349-50, pl. XXXVIIIb

BM53, Harpet 72

Marichanda - Naga: Marichanda protected the Buddha from a terrible storm for over a week. The nagas got their own share of the robes of the Buddha which were protected by them even from king *Aśoka*. It also shows the great departure from the palace



103. Great departure from the palace to get peace

Dome slabs

2nd Century AD

H 123.3 cm, W 86.2 cm, Th. 11 cm

Inscription: published in Luders No 1226,

BM51, Harpet 73



104. Maya's dream

Dome slabs

2nd Century AD

H 88-1 cm, W 66 cm, Th 12.5 cm

BM52, Harpet 74



105. Fragment

Dome slabs

2nd Century AD

H 98 cm, W 36 cm, Th 10.5 cm

Bes 129



- 106 *Parnakumbha* - An overflowing vessel full of water and flowers symbolising auspiciousness

Dome slabs

2nd Century AD

H. 137.5 cm, W 81.25 cm, Th. (base) 15 cm

Inscription: 'Ludara, no. 1228 (not read).

BM 154, Barrett 75



- 107 *Parnakumbha*

Dome slabs

2nd Century AD

H. 105 cm, W 82.5 cm, Th. 6.8 cm

BM 117, Barrett 74



- 108 *Parnakumbha*

Dome slabs

2nd Century AD

H. 57.5 cm, W 70 cm, Th. 10 cm

BM 118, Barrett 77



- 109 Upright stones with
dharmachakra and floral
 designs
 Pillar Fragments
 1st century BC
 H.235.5cm, Diam 38.75 cm
 Inscription published in
 Fergusson 1873,
 pl.XCIX,A; Liders, no.1210
 L.L.Stern and Barnett 1932,
 pl XXXVIII (detail of face (g))
 BM 109, Barnett 29



- 110 Lotus medallions
 Pillar Fragments
 c2nd century AD
 H 95 cm, W 35 cm, Th 17.5 cm
 BM 63, Barnett 28



- 111 Broken upright pannels with lotus medallions
 Pillar Fragments
 2nd century AD
 H 115 cm, W 38.75 cm, Th 24.5 cm
 BM 103, Barnett 28



- 112 Fragment depicting half lotus medallion with seated lady
 Pillar Fragments
 2nd century AD
 H.60 cm, W 30cm, Th 6cm
 BM 64, Barrett 27



- 113 Upright stone with lotus medallion
 Pillar Fragments
 1st-2nd century AD
 H.177.5 cm, W 33.7cm, Th 18cm
 Inscription : published in Ferguson 1873,
 pl XCIX,6, Liders, no 1211
 BM 62, Barrett 23



- 114 Inscribed upright stone with half lotus medallion
 Pillar Fragments
 1st-2nd century AD
 H.115 cm, W 34.7 cm, Th. 13.5 cm
 Inscription : published in Ferguson 1873,
 pl XCIX,7, Liders, no 1212
 BM 65, Barrett 24



115. Fragment upright stone with lotus medallion Pillar Fragments
c 2nd century AD
H. 76cm; W 33.7 cm, Th. (max):25 cm
Inscriptions (published in Ferguson 1873,
pl XLIX,3, Liders no 1208
BM 104, Barrett 25



116. Purnabombika with Bhadrabahu at the bottom
Pillar Fragments
c 1st-2nd century AD
H. 143.35 cm, W 54cm, Th. 30cm
BM 45, Barrett 22



117. Shambhupavaka - the base for fixing the pillar with lotus design
Pillar Fragments
2nd century AD
H. 17.5cm; Diam(max.)45 cm, Diam. of opening 17.5 cm
BM 118(a)-(d), Barrett 14



In Hindu, Jain and Buddhist temple architecture the pillars are fixed at the top and bottom by male and female socket joints.

118 Guardian Lions

2nd century AD

H: 105cm, W 32.5 cm, L (side) 60cm

BM 105, Barrett 47



119 Guardian Lions

2nd century AD

H: 112.5cm, W 37.5 cm, L (side) 60cm

BM 106, Barrett 48



120 Bodhiyapada - the footprints of the Buddha

1st century BC/1st century AD

H: 67.5 cm, W 61.8 cm, Th 8 cm

BM 43, Barrett 18/19



121 *Buddhapada*

1st century BC

H. 67.5 cm, W 46.25 cm, Th. 13 cm

BM 57, Barrett 20



122 *Buddhapada* (fragment)

c 1st–2nd century AD

H. 32.5 cm, W 33–75 cm, Th. 4 cm

BM 42, Barrett 21



123 *Bodhisattva Avalokitesvara* standing—Later period sculpture

Circa 8th century AD

H. 77.5 cm, W. 40 cm, Th. 18 cm (base) Lit. Barrett 1954a, fig. 3

BM 59

Bodhisattva Avalokitesvara standing—Later period sculpture

c 8th century AD

H. 77.5 cm, W. 40 cm, Th. 18 cm (base) Lit. Barrett 1954a, fig. 3

BM 59



Avalokitesvara is the most popular of the Buddhist *Bodhisattvas*. Most of the early *Dharanis* (A *dharani* is a type of ritual speech similar to a mantra) invoke him and seek refuge in him. *Avalokitesvara* is the spiritual son of the *Divine Buddha Amataśūka* and his *Shakti Pandara*. Along with him he presides over the present *Kalpa* (In Hinduism, four *Ragas* or world periods,

Chakra Togan - Krua Tera, Desapara and Ksh constitute on Kalpa. After a Kalpa, great destruction takes place. This concept was adopted in Buddhism. The present Kalpa is called *Abhaya Kalpa* where five Buddha's will appear in succession - *Ratnasambhava*, *Amitayus*, *Karasyapa* and *Gautama* with one remaining to appear in Matsya's life is to rule over the universe during the period between Mahaparinirvana of the Monaka Buddha Gautama and the appearance of the future Buddha, Matsya.

124 Bodhisattva Mañjuśrī seated on a throne

Later-period sculpture

c 8th century AD

H:121.8 cm, W:63.5 cm, Depth:20 cm

Lit. Barret 1954a, 42-3, Koss 1986, fig. 463M

Scholars have identified *Mañjuśrī* as the oldest and most significant bodhisattva in Mahayana literature. *Mañjuśrī* is first referred to in early Mahayana texts such as the *Pratyutpannabuddhi-sutra* and through this association very early in the tradition he came to symbolize the embodiment of wisdom (transcendent wisdom). The Lotus Sutra assigns him a pure land called Varaha, which according to the *Avatamsaka Sutra* is located in the East. His pure land is predicted to be one of the two best pure lands in all of existence in all the past, present and future. When he attains Buddhahood his name will be Universal Sight. In the Lotus Sutra, *Mañjuśrī* also leads the Naga King's daughter to enlightenment. He also figures in the *Vimalakirti Nirdesa Sutra* in a debate with Hinayistic Bodhisattvas.



125 Standing Bodhisattva Vajrapāṇi

Later-period sculpture

Early 8th Century AD

H: 124-3 cm, W:38.1 cm, Depth:30 cm (base)

Lit. Barret 1954a, 44, fig. 4a

BM 126

Vajrapāṇi (from Sanskrit *vajra*, "thunderbolt" or "diamond" and *pāṇi*, lit. "in the hand") is one of the earliest bodhisattvas of Mahayana Buddhism. He is the protector and guide of the Buddha, and used to symbolize the Buddha's power.



Vajrapani is extensively represented in Buddhist iconography as one of the three protective deities surrounding the Buddha. Each of them symbolizes one of the Buddha's virtues: *Mayura* (the manifestation of all the Buddha's wisdom), *Avalokitesvara* (the manifestation of all the Buddha's compassion) and *Vajrapani* (the manifestation of all the Buddha's power as well as the power of all 5 Tathagatas) (The term is often thought to mean either "one who has thus gone" (*jñāti-gata*) or "one who has thus come" (*jñāti-āgata*). This is interpreted as signifying that the *Jñāti-gata* is beyond all coming and going, beyond all transitory phenomena. There are, however, other interpretations and the precise original meaning of the word is not certain)

Furthermore, *Vajrapani* is one of the earliest *Dharmapalas* and the only Buddhist deity to be mentioned in the *Pāli* Canon as well as he worshipped in the Shāstika Temple, Tibetan Buddhism, and even Pure Land Buddhism (where he is known as *Jishanhuashengputu* and is one of a Triad comprising *Vajrapani*, *Amitaśha* and *Avalokitesvara*). Manifestations of *Vajrapani* can also be found in many Buddhist temples in Japan as *Dharma* protectors called *Mio*. *Vajrapani* is also associated with *Arhats* who is venerated as *Fudo-Myo* in Japan where he is surrounded as the holder of the *Kyō*.

126. *Shakunata Chanda*

Later period sculpture

9th Century AD

H.109.3 cm, W.44.6 cm, Depth 17.3 cm L.A. Foucher 1900, 142-6, fig. 24;

Bhutacharya 1924, 131-2, pl. XXXVIIb, *Burns* 1934a, 44-5, fig. 1b, BM 127

In Buddhism in the *Mahāparinibbāna Sutta* of the *Pāli* canon, *Kanda* or *Chanda* was a blacksmith who gave the last meal as an offering to Buddha. Falling violently ill, The Buddha instructed his attendant *Ananda* to convince *Chanda* that the meal eaten at his place had nothing to do with his passing away and that his meal would be a source of the greatest merit as it provided the last meal for Buddha. Buddha recovered from his illness after he attained *parinirvana*.



The precise contents of the Buddha's final meal are not clear, due to variant scriptural traditions and ambiguity over the translation of certain significant terms, the *Theravāda* tradition generally believes that the Buddha was offered some kind of pork, while the *Mahāyāna* tradition believes that the Buddha consumed some sort of truffle or other mushroom. These may reflect the different traditional views on Buddhist vegetarianism and the precepts for monks and nuns.

127 Standing Image of the Buddha

Later Period Sculpture

c. 7th–8th century AD

H. 148.6 cm, W. 41.9 cm, D. (base) 27 cm

Lit. Barrett 1954a, 45–53, Pl. 4b

BM 128



128 *Purnavardhana*

Later Period Sculpture

c. 6th to 7th century AD

H. 75 cm, W. 35.6 cm, Th. 13 cm

Lit. Barrett 1954a, 42, Fig. 1a

BM 68



129 *Naga Akshakumara*

Later Period Sculpture

7th to 9th century AD

H. 47.5 cm, W. 21.8 cm, Th. 4.3 cm

Lit. Barrett 1954a, 44

BM 61



130 Inscription Slab

H.147.3 cm; W.44.5 cm, Th.7.5 cm

Lit. Prinsep 1837, 218-33, Sewell 1880,
63-6, pl.IV

BM 67; Mackenzie Collection



131 Votive *Stupa* flanked by *chaurie* bearers

Miscellaneous fragments

3rd century AD

H 52.5 cm; W.37.5 cm, Th.6.8 cm

BM48, Barrett 121



132 Part of a drum slab with a row of animals

Miscellaneous fragments

3rd century AD

L. (longest surviving side) 40 cm;

W 38.75 cm

Depth (rim to interior base) 2.5 cm

BM 124, Barrett 122



133 Dhyana Buddha

Miscellaneous fragments

2nd century AD

H 35 cm, W 16 cm, Th 9 cm

BM 134



Dhyana-Buddha in Mahayana Buddhism, and particularly in Vajrayana (Tantric) Buddhism, any of a group of five "self-born" celestial Buddhas who have always existed from the beginning of time. In Vajrayana Buddhism, the Five Dhyana Buddhas, also known as the Five Wisdom Yidagathas, the Five Great Buddhas and the Five Jinas (Sanskrit for "conqueror" or "victor"), are representations of the five qualities of the Buddha, *Alokashya* (In Vajrayana Buddhism, *Alokashya*, "Innumerable One", is one of the Five Wisdom Buddhas, a product of the *Avalokita*, who represents consciousness as an aspect of reality. By convention he is located in the east of the Diamond Realm and in the land of the Eastern Pure Land Abode ("The Joyous"), although the Pure Land of *Avalokita's* western counterpart *Amitayus* is far better known. His consort is *Lochana* and he is normally accompanied by two elephants. His colour is blue-black and his attributes include the bell, three robes, and staff, along with a jewel, lotus, prayer wheel, and sword. He has several emanations), *Amitayus* (*Amitayus* is one of the Five Wisdom Buddhas of the Vajrayana tradition of Buddhism. He is associated with the accomplishment of the Buddhist path and of the destruction of the poison of envy. His name means He Whose Accomplishment Is Not In Vain. His Shakti/consort is Tara, meaning Noble Deliverer or Noble Star and his mounts are garuda. He belongs to the family of Karma whose family symbol is the Double vajra/thunderbolt), *Vairocana* (*Vairocana*,

(Sanskrit: "Illuminator") also called *Mahavairocana* ("Great Illuminator"), the supreme Buddha, as regarded by many Mahayana Buddhists of East Asia and of Tibet, Nepal, and Java), *Vairocana* (*Vairocana* is one of the Five Dhyana Buddhas (or "Five Meditation Buddhas") of Vajrayana or Tantric Buddhism. *Vairocana's* mandala and mantras focus on developing equanimity and equality and, in Vajrayana Buddhist thought is associated with the attempt to destroy greed and pride. His consort is *Manjusha* and his mount is a horse or a pair of lions. His wrathful manifestation is *Gandari*. Often included in his retinue is the worldly *Avalokita* (*Avalokita* is a celestial Buddha described in the scriptures of the Mahayana school of Buddhism. *Avalokita* is the principal Buddha in the Pure Land sect, a branch of Buddhism practiced mainly in East Asia, while in Vajrayana *Avalokita* is known for his longevity attribute, magicians and fire element, the aggregate of discernment, pure perception and the deep awareness of emptiness of phenomena. According to these scriptures, *Avalokita* possesses infinite merits resulting from good deeds over countless past lives as a Bodhisattva named *Avalokita*. "Avalokita" is translatable as "Infinite Light," hence *Avalokita* is also called "The Buddha of Innumerable Life and Light")

CHAPTER - XII

ANARAKATI SCULPTURES IN THE MADRAS GOVERNMENT MUSEUM, (CHENNAI MUSEUM)

(The descriptions below are based largely on the book by Aiyappan, A. and Sriatvasan, P.R.
1952 F.E. 1998 Reprint)

Serial numbers in this catalogue denote the Accession Number of the sculpture

1. Lower part of pillar 150 CE.

Size-

Height- 153.5 cm

Breadth - 85 cm

Width- 31 cm

Width is called Thickness- T- in British Museum parlance.

On other side are half lotus designs over a border of foliage.



2. The Buddha 200-250 CE

The Buddha is headless. Completely deteriorated.

- *3 Fragment of pillar 150 AD
H. 98Cm
B. 96 cm
W. 28 cm

The sculpture in the broken circular panel at the top depicts the scene of *Mara* in council with his sons. When the Bodhisattva sat under the *Bodhi* tree with the firm resolve to get enlightenment, *Mara*, the god of Evil in Buddhism was perturbed and wanted to discomfit the *Bodhisattva*. He discussed his plan of attack with his four sons who, except one, agreed. They accordingly attacked the *Bodhisattva* but were vanquished. *Mara* then prostrated himself before the Buddha, accepting defeat. The court of Mara is shown in the sculpture. The three vertical panels below represent the story of the wicked king who chopped his infant son into bits. (*Chulladhammapala Jataka*). King *Mahapratapa* of Benares had a son by name *Dharmapala* who was the Bodhisattva or the future Buddha. The queen, *Chanda*, was very fond of the child. Once when she was fondling her child she did not accord him the usual reception. He at once ordered the execution of the baby, who he thought, would become a rival in future. The king's order was carried out despite the implorations of the queen. She also died on the spot unable to bear the ghastly sight. (Prof. Cowell, E.B., Editor, (1999), Vol.III, p.117).



Here, the panel on the left shows the queen fainting at the approach of the messenger. The attendants try to protect the child. The central panel shows the king forcibly dragging the child. The next panel shows the king trampling upon the kind executioner who refused to kill the child, and another executioner with an axe.

- 4 Worshipper 100 CE.
H. 48
B. 42
W. 14cm

Headless and seated, his heavy ornaments and simple drapery are of interest.



- *5 Cross bar 150 AD
H. 89 Cm
B. 102 cm
W. 75 cm



The Sculpture represents the last scene of the story of Vidura, the wise one (Vidurapanchaka Jataka) Vidura was the minister of Dharmapala Kamsara, the king of Anurupamika. Having heard about Vidura, Visala, the queen of the Naga King, Shalika (the Lord of the Heaven), longed to hear him preach the Dharma (the Law of good) to man. She pretended to be ill and told her husband that only Vidura's heart would cure her. The king, not catching her meaning was worried and did not know how he could satisfy her. Fortunately his daughter, Arundhati came to his help. She proclaimed that she would marry the man who could bring Vidura's heart. A young yaksha named Pannaka understood the task, went to Anurupamika and won Vidura as a prize in a game of dice played between him and Dharmapala. While returning by air, he asked Vidura to cling to his horse's tail, and also tried to kill him to get hold of his heart. Vidura, by his preaching, converted him ultimately. Then pannaka took him to Nagabala on the horse's back, where he preached to the king and queen. (Prof. Cowell, E B., *Ethos*, (1999), Vol VI, p. 126)

The sculpture shows Vidura seated on a throne in the centre and preaching the Dharma. The Naga King and his queen are listening to him, seated on the floor. That the scene takes place in a pleasure garden is suggested by the lotus pond in the foreground. The scene above shows the aerial journey of Pannaka, in his stead followed by dwarfs. Vidura is shown clinging to the horse's tail. The feet rests the dress and ornaments of the Naga king and queen are noteworthy.

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- *6 Coping fragment 150 CE
H. 82 cm
B. 87 cm
W. 22 cm



The sculpture is unidentified. Note, the gateway, the ornamental umbrells and mahouts lying on his animal's head.

- 7 Octagonal capital rounded at the top 150 CE

H. 39 cm

B. 39 cm

W. 35 cm

It has window designs enclosing human heads on alternate faces.

(Similar designs decorate the cornices of the early Pallava cave temples in the Tamil Country)



- 8 Cross bar 150 CE

H. 87Cm

B. 87Cm

W. 22Cm

Lotus designs on either side



- 9 Beluk market

H. 50Cm

B. 36cm

W. 23cm

It is made of red sand stone



*10 Coping fragment 150 CE

H. 92cm

B. 202cm

W. 28 cm

The sculpture represents the scene of the temptation of the Bodhisattva by Mara. The sculpture shows on the right, two men entering a gateway. Above, there are two flying devas (celestials). In the next scene, Mara with a belly band is seated on a throne, and three of his four sons on stools in front hurry away. The top portion of the next scene shows the march of Mara's retinue. The bottom left corner shows Mara twasploring an empty throne which suggests the Buddha. First, he attacks the throne with the cudgel in his right hand, and next he prostrates himself before the throne. The inscription at the top No 66 (III A, 7)



Text *Arise! arise! arise! arise! arise! arise! arise! arise!*
in Sanskrit/Prakrit/Devanagari script

means "A coping slab given as gift, by the shaven of the monks, Pāṇḍavaka, the wife of Mahatoka, the uncle of Kassapa and Naga."



11. Cross bar 150 CE

H. 78Cm

B. 88cm

W. 22 cm

Contains lotus designs



12. Octagonal capital rounded at the top 200-250 CE.

H. 38cm

B. 36cm

W. 19cm

The windows on alternate faces are shown above railing patterns



13. Cross bar 150 CE

H. 36cm
B. 83cm
W. 24cm

Contains lotus designs



*14 Cross bar with sculptured medallion 150 CE

H. 91 cm
B. 102 cm
W. 29 cm

The sculpture represents the story of the taming of the fierce elephant, *Nalagiri*. The Buddha (*Bodhisattva*) had a cousin called *Devadatta* who, impelled by sheer jealousy wanted to do away with the Buddha. Having failed in many attempts, *Devadatta* conspired with the palace machoats and succeeded in letting loose the fierce elephant *Nalagiri*, to attack the Buddha. But the fierceness of the animal vanished at the sight of the Buddha before whom it crouched in all humility. The sculpture shows on the left the elephant doing havoc in the street. The people on the balcony watch the scene below with sympathy. On the right, the animal is shown kneeling before the Buddha who is represented by the flaring pillar (now broken off). Behind the Buddha's symbol are his disciples. The umbrellas and architectural features such as the gateway towers and balconies are noteworthy.



15. Base portion of pillar 150 AD

H. 65 cm
B. 87 cm
W. 15 cm

The Knob at the centre has the figure of a five hooded serpent. Below the knob is the border of foliage: its curves enclosing figures of lions. Foliage issues forth from the mouths of makaras called sea gorgs by Dowson in the 19th Century AD (Dowson, John, (1978), p. 195) actually (mythological sea monsters shown at both ends (Ayyappan, A and Srinivasan, P.H., (1998), p. 54)



16 Dwarf (Dwarf) (gawa) 140 CE

H. 54 cm

B. 38 cm

W. 14 cm

The figure is shown supporting a potter whose right foot is all that remains. The knots of hair and the military cross band of the dwarf are interesting.



*17 Cross bar with sculptured medallion 150 CE

H. 89 cm

B. 105 cm

W. 19 cm

The sculpture depicts the story of the presents of King *Bharphana*. King *Bharphana* of *Bharphana* received two presents consisting of a costly sword and a precious sandal – wood. He distributed them to his two daughters. They in the turn offered them to the Buddha, *Judharatna* Hpaun. As a result of this in their later rebirth, the elder of the two princesses was born as Mayadevi, the mother of Gautama, and the younger attained sainthood. (Prof. Corwell, E.B., Editor, (1999), Vol. VI, p. 246)

In the sculpture the king is shown on a throne, attended by chamber – bearers. To his right are his two daughters, the first seated and attended by maid servants and the second standing near the throne. Below the king's throne are pages offering presents. Some men are shown on the right coming through an arched gate adjoining the palace. A horse and an elephant are also seen. The king's throne with soaring lions, the pages in turn with carry bear, the confere of the maid servant at the feet of the seated princess and the archway are noteworthy.



18 Pillar base 150 CE

H. 64 cm

B. 78 cm

W. 33 cm

Border of lotus creeper and bud.



19 Pillar base 150 CE.

H. 114 cm

B. 78 cm

W. 33 cm

Contains border of lions.



*20 Fragment 200-250 CE.

H. 29 cm

B. 75 cm

W. 14 cm

Shows worn out figures of lion, bull and man.



21 Casing slab (broken) 200-250 CE

H. 68 cm

B. 86 cm

W. 13 cm

The Buddha is shown under Bodhi tree. Below him are worshippers.



22 Casing slab (broken) 200-250 CE

H. 68 cm

B. 90 cm W. 14 cm

Depicts Mara's attack on the Bodhisattva. In the sculpture the Bodhisattva is seated on a high pedestal. On his left stands Mara (head missing) holding a long bow. Below the Bodhisattva's seat



are dwarfs, the hosts of Mara. Flanking these dwarfs are Mara's daughters. The belly of a dwarf shows as a human face is interesting.

*23 Fragment 300-350 CE

H 40 cm

B 13 cm

W 8 cm

Shows a Buddha with halo, a flying Deva and a dwarf bearer



*24 The Buddha 300-350 CE.

H 12 cm

B 30 cm

W 4 cm

The partly eroded figure carved in a niche is shown standing on a full blown lotus. The inscription on the lotus means "of Bodhi of Nalanda, etc."



25 Pillar fragment 100 BC

H 83 cm

B 28 cm

W 4 cm

Shows archaic lotus designs



*26 Fragment of casing slab 200-250 CE

H 31 cm

B. 16 cm

W 5 cm

It shows part of a pilaster on top of which two recumbent winged lions are placed back to back.



*27 Fragment of casing slab 200-250 CE

H 18 cm

B 27 cm

W 4 cm

It contains portions of two seated persons and of a recumbent deer. The entire piece represents the Buddha's sermon in the Deer-Park.



28 Fragment of frieze 200-250 CE

H. 50 cm

B. 41 cm

W 5 cm.

Shows a *Chakras chakra* railing pattern and a border of elephant and lion



*29 Fragment 200-250 CE

H. 17 cm

B. 14 cm

W. 3 cm

A seated male figure is shown in the attitude of explaining. He wears a kavandakavata and is fully robed. On his left is a space – like object.



30 Casing slab (broken) 200-250 CE

H. 70 cm

B. 91 cm

W. 3 cm

Buddha seated on a lion throne shown opposite the gateway of a miniature Stupa. Below him are two Nagas in worshipping him. A group consisting of a standing nobleman, a seated lady and a dwarf carrying a tray is seen on either side of the gateway.



31 Casing slab (broken) 200-250 CE

H. 69 cm

B. 87 cm

W. 13 cm

First Sarnath in the Deer park. Two men of rank with hands joined are shown below.



32 Casing slab (broken) 200-250 CE.

H. 70 cm

B. 91 cm

W. 9 cm

Partly preserved miniature stupa is seen. Opposite the gateway is the figure of a five hooded serpent which is worshipped by two men below.



- 33 Casing slab (partly broken) 200-250 CE
H 70 cm
B 91 cm
W 9 cm

The sculpture represents the story of *Sapata* feeding the *Bodhisattvas*. *Sapata* was the daughter of *Jenasa*, a rich man of *Uruvela*. She promised rich offering to a *Nigrodha* tree if her wishes were realized. Things happened as she prayed for. She accordingly made preparations to fulfill her promise. When the *Bodhisattvas* went to the *Uruvela* forest and sat under the *Bodhi* tree the surrounding place was illuminated. Having heard of this, *Sapata* went to him (*Bodhisattva*) and offered him the specially prepared porridge which he accepted. In the sculpture, the *Bodhisattva* is seated on a throne and *Sapata* is seen with a jug in her hand. Behind her is a woman carrying the vessel containing the rice porridge *Sapata* has made seen here.



- 34 Pillar fragment 150 CE
H 39 cm
B 49 cm
W 6 cm

It has a border of lotus creeper designs



- 35 Fragment 200-250 CE
H 33 cm
B 29 cm
W 6 cm

Contains figures of noblemen.



- 36 Head of a Bodhisattva 200-250 CE.

H. 15 cm

B. 13 cm

W. 11 cm

Greek style Kandahar (Gandhara region)



- 37 Fragment 100 BC

H. 36 cm

B. 48 cm

W. 5 cm

The lotuses and vase are done in archaic style.



- *38 The Buddha 200-250 CE.

H. 50 cm

B. 21 cm

W. 4 cm

Standing, his robe covers his entire body except the right shoulder.



- *39 Fragment 150 CE.

H. 31 cm

B. 15 cm

W. 5 cm



*40 Fragment 150 CE

H. 22 cm

B. 17 cm

W. 4 cm



*41 Fragment 150 CE

H. 17 cm

B. 12 cm

W. 5 cm



*42 Fragment 150 CE

H. 38 cm

B. 27 cm

W. 6 cm



Shows the top portion of a pilaster with sculpted figures of lion and bull

*43 Fragment 200-250 CE

H. 22 cm

B. 20 cm

W. 6 cm



Flying devas carry the head dress of Goldharsha. The inscription means, "the princess-Sri Changuva"

44 Fragment 100 BC

H 116 cm

B 48 cm

W 4 cm

Shows a *Srinata* over a lotus which is supported by a rail. Below the rail are two half lotuses. Further below is part of the capital of the pilaster on which are winged horses placed back to back. The roof portion of a building with a *chhatra* (A sacred object in a structure) window is also seen (Ayyappa, A and Srinivasan, P.R., (1952 I II), 1998 Reprint)



45 Fragment 100 BC

H 54 cm

B 54 cm

W 6 cm

On the left there is a border of lotus and other flowers. In the border at the centre, a human figure with a peacock head – dress, heavy ear-rings and simple dress is shown. (Similar features are found in the figures from Bharhut and Sanchi). On the right is a man with hands joined together, riding a horse.



*46 Fragment (worn out) 200- 250 CE

H 47 cm

B 32 cm

W 4 cm

A stage within an enclosure is shown. Women are entering through the gateways.



47. Casing slab (broken) 300-350 CE.
H. 136 cm
B. 85 cm
W. 7 cm

A miniature *stupa* is seen with lions guarding its gateways. A dove offering flowers and a dwarf beating a drum is shown at the top right corner. There is a band below, which shows at its center a *Bodhi* tree which is being approached by a group of elephants from either side.



48. Lower part of pillar 150 CE.
H. 113 cm
B. 82 cm
W. 20 cm

Half lotus and a border of conventional makara and lion designs



49. Coping fragment. Pillar upright stone 150 CE.
H. 72 cm.
B. 53 cm
W. 6 cm

Ghosakazetta Upari

The sculpture depicts the story of *Ghosakala*, the *Sakuntala* (*Ghosakazetta Upari*). The treasurer of *Kanatta* was told by astrologers that a boy born on a particular day would succeed him as treasurer. Though his wife was pregnant a son was not born to him on the appointed day. The unfortunate treasurer then searched for the boy born on that day who happened to be *Ghosakala*, the cast-away son of a courtesan. The treasurer then tried his best to kill the child. Meanwhile years elapsed. At last the treasurer sent *Ghosakala* to his superintendent in the village with a letter which was nothing but *Ghosakala*'s death warrant. On the way *Ghosakala* took rest in the district treasurer's house where the letter was seen by his daughter who desiring to marry *Ghosakala*, tore the letter, and substituted another



instructing the superintendent to get Ghorshaka married to her. The marriage took place and subsequently Ghorshaka became the treasurer of Kosambi. At the top right corner of the sculpture, Ghorshaka is shown sleeping and a woman, the daughter of the district treasurer, approaching him. The lamp in her hand suggests that it is night. Lower down the turbaned superintendent conducting the treasurer's daughter to get her married to Ghorshaka. On the right is the newly built mansion which Ghorshaka and his bride are shown entering.

50. Fragment 100 BC

H. 37 cm

B. 41 cm

W. 3 cm

Upper part of the left side of a *Sakris Sakribharyaka* is preserved. A bough of tree is seen behind her. (The figure resembles the bracket-dryad figures of the Saurashtra style)



51. Fragment 100 BC

H. 23 cm

B. 18 cm

W. 4 cm



52. Coping fragment 150 CE

H. 114 cm

B. 37 cm

W. 4 cm

Matsyaga Kanaka

Once the *Bodhisattva* was born as the son of an prostitute and was called *Matsyaga*. He was very wise. But *Attramangabha*, the daughter of a merchant at Benares, despised him because of his low birth. In order to obtain her, *Matsyaga* lay starving at her doors for six days. At the end of the period,



she was given to him. As he was diminished and weak, *Demumagoboku* carried him to his house. There they lived for some days. The *Matanga* went out to do penance for seven days. At the end of the penance he obtained a lustrous body. Then he returned home and after informing *Demumagoboku* that she would soon bear a good son, he departed for the Himalaya, wherefrom he watched the death of his son. (Prof Cowell, E. B., Editor, (1999), Vol IV, p. 235).

53. Coping Fragment 150 CE

H: 34 cm

B: 33 cm

W: 4 cm



A human figure in the attitude of shooting an arrow and part of a tree are seen. The inscription means "of the daughter of the great overlord".

54. Coping Fragment 150 CE

H: 53 cm

B: 125 cm

W: 5 cm

Story of the Prince Mahapadama (Mahapadama Jataka)

The sculpture represents the story of the Prince Mahapadama, the virtuous (*Mahapadama Jataka*). King Brahmadatta of Benares had a son named Pushanahumara who was handsome and righteous too. The king's second wife, failing in her attempt to make the prince yield to her lust and so, wishing to wreak vengeance on the prince misrepresented the case to the king. The king, believing her version to be true ordered that the prince should be hurled down from the mountain top. The petitioners of his subjects were of no avail. But the prince escaped death through the help of a Naga king. Later on, learning the truth that his wife was in the wrong, the king punished her and ordered his son to return to the kingdom. The prince, having already renounced the world, did not wish to return home. In the end his benefactor, the Naga king himself, adorned the prince. (Prof Cowell, E. B., Editor, (1999), Vol IV, p. 136)



On the left is shown the Naga couple looking up to rescue the prince. The central panel shows the Naga king and his queen adoring the prince. Behind them are hermitages. The panel on the right shows a lake full of lotuses. The roofs of the huts and the headdress of the prince are noteworthy.

35 Coping fragment 150 CE. Part of Mahavishnu panel.

Śakra worshipped by male and female

H. 58 cm

B. 43 cm

W. 5 cm

Pillar surmounted by eagle and with a worshipper on either side is shown.



*36 Coping fragment 150 CE.

H. 77 cm

B. 52 cm

W. 6 cm

The sculpture depicts the story of Shukla gaining a nymph (*Aśvini Khattvaka*).

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shukla to settle their dispute. Desiring to get her himself, he told the gods that he would do without her. Then the gods departed after presenting her to Shukla. (Prof. Corwell, E.B., Editor, (1999).



In the sculpture on the left, the four gods and the nymph are shown. The next scene shows one of the gods talking to her. The next scene shows another carrying her. The scene on the right shows two of them exploring the rest to go to Shukla. The scene above shows again these four gods under the balcony of a mansion. In the balcony are seated Shukla and the woman in *angah* (prayer) pose. The gods are shown without their usual turbans to indicate that they behave like ordinary folk in the affair.

37 Coping fragment 150 CE.

H. 76 cm

B. 79 cm

W. 18 cm

Unidentified sculpture



On the left groups of horses and others are seated near an arched gateway, holding a discussion. Beside them are horses and an elephant. The mahout lies ally on his animal. On the right turbaned men are advancing with hands joined in adoration to the Buddha. An attendant (oblivious?) holds an umbrella. The trees in the background suggest a garden.

38 Copying fragments 150 CE

H. 83 cm

B. 62 cm

W. 15 cm

Losala Jataka

The sculpture depicts the story of *Mittavessaka*, the unfortunate (*Losala Jataka*). As a result of a sin, a man suffered greatly in several births. Finally he was born to poor parents who, becoming still poorer after his birth, drove him out as they believed that he was the cause of their misfortune. This boy, *Mittavessaka*, arriving at Benares after his wanderings, joined a school. Unable to adjust himself with his fellow students, he went to a far-off village, married a woman and lived outside the village. But the village people experienced severe famine and the king's wrath for seven years after *Mittavessaka* is arrived there. So he was driven out from this place also (Prof. Cowell, E.B., Editor, 1999, Vol III, p. 105).



At the top right corner of the sculpture, *Mittavessaka* is shown with his wife and two children near their hut. The lower scene shows him and his now grown-up boys. To the right of this scene his wife is seated and serving food, while a boy is eating. At the bottom an elephant is moving with difficulty in mire which indicates the drought in the village. The men on horseback are sent by the king to exact dues from the people there. The noteworthy features here are the simple headgear of the woman, the only example of this kind of female headgear in the sculptures from Amaravati, the cane basket, the lota with circular and angular marks and the wall around the village, behind which *Mittavessaka* had his hut.

39 Fragment of frame 200-250 CE.

H. 51 cm

B. 38 cm

W. 6 cm

The scene of *Rahula* asking Buddha for his inheritance.

Rahula was Gotama's son. When Gotama, the Buddha, was staying in Pehavasa at Rajagriha, *Sambhuchhara*, his father, sent ten courtiers one after the other to fetch him to *Kapilavastu*. Only the tenth succeeded in conducting the Buddha to the city, the



others having joined the order. On arriving at Kapilavastu, the prince Ashoka was instructed by his mother to ask his father for his inheritance. The Buddha thinking that the noble inheritance that he could give his son was only the monkship, took Ashoka to the forest and asked Sariputta to admit the prince into the order. The Buddha with a halo stands in the centre. Before him is Ashoka, looking up to him while other persons, mostly women are watching the Buddha with reverence. To the right of the Buddha is Nigamane. The panel on the left shows a "mahaparakat" instead of the usual mukhara (loving couple). The inscription means "...the elder (following) the noble life of the forest – Jeweller Dharmasanyasa"

*64 Part of frieze 200-250 CE

H. 45 cm

B. 45 cm

W. 6 cm



The story of Maya's dream and its interpretation

One night after the mid-summer festival, the queen Mayadevi dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did abhaya three and entered her womb through her right side. The king having been informed of this dream assembled the eminent Brahmanas of his city and after flooding them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tusita (Tusita is one of the six deva-worlds of the Kamadhatu, located between the Tavat heaven and the Nyma great heaven. Like the other heavens, Tusita is said to be reachable through meditation). Heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy. The central panel shows the king in the court discussion with his counsellors. The panel on the right shows a Mahasa couple. The inscription means "X(XIII) by Buddha residing in the Puhvana of young Ashoka's mother of ... The monk, Buddha and Chula Buddha

*61 Fragment of frieze

200-250 CE

H. 31 cm

B. 127 cm

W. 5 cm



Running patterns alternating with floral designs and *Triskele* on the wheeled gear and a border of various animals are shown. The inscription means "Prasa gift of silk by *Taka*, the wife of *Buddha*, the son of the house holder *Kabala*, a *Takelucha* (taxman) with her son and a star"

62 Fragment 200-250 CE

H. 63 cm

B. 36 cm

W. 3 cm

A Yakshi breeds a tree shown within a Chaitya window.



63 Coping fragment 150 CE

H. 85 cm

B. 40 cm

W. 4 cm

A large conventional flower garland is borne by yakshas. The central figure has the figure of a snake.



64 Coping fragment 150 CE

H. 85 cm

B. 126 cm

W. 3 cm

A large conventional flower garland is borne by yakshas. The central curve has the motif of worship of Dharmachakra as Prāsāda



65 Base portion of pillar 150 CE

H. 130 cm

B. 82 cm

W. 28 cm

Half lotus designs are present on either side. On one side is a border of a lotus creeper enclosing two crosses and on the other side is a border of hyacinth and a lotus creeper.



66 Lower part of pillar 150 CE

H 157 cm

B 89 cm

W 26 cm

On one side there is a border of lotus prancing towards an overflowing vase and on the other side is a border of lotus prancing towards a flower design



67 Lower part of pillar 150 CE

H 152 cm

B 86 cm

W 25 cm

On one side there is a half - lotus above a border of a creeper, over the half - lotus a - three panels containing figures of dwarf. The other side has two panels of sculptures representing the story of the conversion of Kasa. The princely youth, Kasa, of Ashoka's court became a monk without getting the consent of his father and his companions. On knowing this, they induced him to return home. Finally, however they themselves became monks. The central panel of sculpture shows Kasa approaching the Buddha shown as a pillar of fire. The left panel shows the father of Kasa bowing to the Buddha shown here too symbolically in the panel on the right are the companions of Kasa all reverence for the Buddha. The cross belt and the band on the stomach of the dwarfs on the other side are interesting



68 Coping Fragment 100 BC

H 41 cm

B 102 cm

W 17 cm

A girlhood is shown drawn out by a divine dwarf having a curious face. The inscription reads, "... of the great elder Mahadhamma Kasabho"



- 69 Base portion of a pillar 150 CE

H. 122 cm
B. 84 cm
W. 27 cm

Half – lotus on border of lotus creaser is carved on one side, and on the other side is the motif of the worship of the Buddha's feet, above the half lotus



- 70 Fragment of pillar 150 CE

H. 133 cm
B. 82 cm
W. 30 cm

There is a border of winged lions on one side and border of animals on the other.



- 71 Base of pillar 150 CE

H. 129 cm
B. 81 cm
W. 27 cm



- *72 Coping fragment 150 CE

H. 85 cm
B. 107 cm
w. 26 cm

Guarded borne by two yakshas – Inscrperta filled by representation of the worship of stupa and of the throne with Dharmachakra behind



*73 Cross bar with lotus 150 CE

H. 63 cm

B. 88 cm

W. 9 cm



*74 Fragment 140 CE

H. 45 cm

B. 38 cm

W. 4 cm

Part of a cluster of umbrellas is all that remains



*75 Coping fragment 150 CE

H. 87 cm

B. 92 cm

W. 24 cm

Two yakshas thrust a flower garland into the mouth of a large dwarf. Another yaksha pulls at the dwarf's turban behind. The base shows three elephants supporting a tray containing a parasol, as a "full-year"



*76 Coping fragment 150 CE

H. 79 cm

B. 85 cm

W. 24 cm

Garland borne by running yakshas. The worship of the *Chakraschakra* is shown on the shield. Above this is the worship of the *aspa*



*77 Coping fragment 100 BC

H. 38 cm

B. 115 cm

W. 9 cm



Garlands are supported by dwarfs

One of them has a head like that of an elephant without the trunk. It was thought that this figure is probably the ancestor of the form of Ganesha of later days. Actually Buddhist and Jain iconography drew heavily on Hindu iconography. At 100 BC, Hindu temples had just started iconography like the *Chetumukham Siva cakra* with the earliest phase *Amara* era (250 BC - 150 BC). They did not put down the *dhyaana Sloka* describing the iconography in physical form till later. The earliest idols were of wood, but only the *Tridivakara* or *Tridivakar* survives of wood.

78 Coping fragment 150 CE

H. 85 cm

B. 206 cm

W. 24 cm



Flower garland and yakshas. On the left the garland is emerging out of a crocodile's mouth. A woman is shown riding on the crocodile and she helps the yakshas by opening its mouth. The central curve has dancing figures. Above the square should be dwarfs who carry lotuses which are shown recurrently from

*79 Coping fragment 100 BC

H. 89 Cm

B. 156 cm

W. 13 cm



Shows a lady seated on the calyx of a lotus. She draws out a flower garland from a woman's mouth. On the left, a dwarf with three knots of hair on his head supports the garlands. There is a winged lion seated on its hind legs, on the plain end. The lady wears striped drawers. A star-shaped jewel is seen on her knee-head, she is *Śrī* i.e. Lakshmi. (This figure is the earliest South Indian representation of the goddess)

80 Fragment of coping 150 CE

H 83 cm

B 101 cm

W 24 cm

On the right a large sized dwarf is shown seated and emerging out from his mouth the garland, borne by a yakula in front. The shield has the scene of the worship of the *stupa*, and above it is the worship of the *Dharmachakra*.



81 Cross bar 150 CE

H 76 cm

B 83 cm

W 13 cm

Contains lotus designs



82 Fragment of coping slab 100 BC

H 30 cm

B 38 cm

W 7 cm

Shows a part of *Triratna* - one of the several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the *Dharma* (the law) and the *Sangha* (the order) - symbol (Ayyappa, A and Srinivasan, P.B., (1952 F.E. 1998 Rajaraj)



*83 Fragment 100 BC

H 24 cm

B 15 cm

W 7 cm

Contains human figures



*84 Fragment of ceiling slab 100 BC

H. 26 cm

H. 15 cm

W. 4 cm

Red pattern with birds enclosing human head



85 Pillar fragment 150 CE

H. 135 cm

B. 36 cm



86 Cross bar 150 CE

H. 135 cm

B. 76 cm

Contains lotus designs



87 Cross bar 150 CE

H. 86 cm

B. 86 cm

Contains lotus designs



88 Cross bar 150 CE

H 56 cm

B 92 cm

Contains lotus design



89 Cross bar 150 CE

H 46 cm

B 92 cm

Contains lotus design



90 Cross bar 150 CE

H 46 cm

B 92 cm

Contains lotus design



91 Cross bar 150 CE

H 48 cm

B 89 cm

W 30 cm

Contains lotus design



*92 Lion 150 CE

H 157 cm

B 36 cm

W 48 cm

Placed at the gateway of the stupa as if to guard it. One side is flat.



93 Copying fragment 150 CE

H 86 cm

B 125 cm

W 36 cm

Story of King Ajatasatru visiting the Buddha. *Ajatasatru*, the king of Magadha heard that the Buddha was sleeping in the mango grove of his court physician, *Asvaka*. *Ajatasatru* went to the Buddha to get himself absolved from the sin of killing his father. The calmness and peace that prevailed at the grove struck the king. Then he listened to the Buddha's words which made him happy. He left the grove very much delighted. On the left of the sculptures the refusal of the king is shown going to see the Buddha. The next scene shows the party entering the grove through a gateway. On the right a turbaned man, the king in the attitude of adoration, is seated to the right of the Buddha. A similar mutilated figure, which may be *Asvaka* is seen to the left of the Buddha. Others seated or standing worship the Buddha.



94 Copying fragment 150 CE

H 86 cm

B 125 cm

W 36 cm

Story of King Pasenadi entertaining *Asvaka* and other monks. King *Pasenadi Kosala* of *Sravasti* invited the Buddha to his place in order to partake of his hospitality. The Buddha, accordingly was visiting the palace for seven days after which he asked his disciple *Asvaka* to visit the palace with other monks. The king personally attended on them for seven days. As the king stepped away from the eighth day, the guests also stayed back. *Asvaka* alone went to the palace on the tenth day. Learning that, the king complained to the Buddha who told him that



the monks lost confidence in him. To remedy this, the king married the daughter Mahasena, a cousin of the Buddha. In the panel, the king is shown rising from his knee throne to receive Ananda and other monks shown on the left. One of the king's attendants is kneeling.

65 Coping fragment 150 CE

H. 86 cm

B. 115 cm

W. 33 cm

Story of Prince Mahapamada (*Saracha Jataka*)

Sarachakassapa, the king of Mithila, had a son also named Sarach. King Brahmadatta of Benares had a daughter by name



Samudha. This princess married the prince of Mithila on condition that he should not marry any other lady, this couple soon became king and queen, but they were without a child for many years. Then at Samudha's instance, the king married several other women but to no purpose. Finally, Samudha with other wives of the king offered worship to all deities. Shakra meanwhile wanted to test Samudha. After having got the acceptance of a young god Nalakara to be born as son rather, when Samudha's virtues were proved. Shakra blessed her. Accordingly she gave birth to a son named Mahapamada. From his birth, Mahapamada was not joyful. When he came of age a palace was built for him and his wife by Pivakarna on the orders of Shakra. At the time of his marriage there was grand merriment and feasting. These could not make the prince laugh. So, Shakra sent a divine dancer who succeeded in making the prince smile (Prof. Cowell, E.H., Editor, (1999), Vol IX, p. 198)

The sculpture is in four compartments. On the left Shakra is shown with a child on his hand on a tree. Beneath the tree are a group of women, the wives of the king. In the next compartment we shows an old couple and a youth worshipping a Pratyak Buddha (a kind of Buddha, though himself enlightened, cannot help others in getting enlightenment). This youth is Nalakara, who is requested by Shakra to be born to Samudha. Below this, Samudha stands before Shakra, who holds a child in his hand suggesting thereby his born to her. In the next compartment, the birth of the son is shown and the scene beyond shows the king and queen discussing about the marriage of Mahapamada. In the panel to the right, Pivakarna is shown seated, staff in hand. The next compartment shows the seated prince, pouring water on his head from a vessel. Lower down, on the left the prince is shown seated with his wife, the scene on the right shows a divine woman dancer. The inscription reads, "Gift of the man Roka, who has passed beyond the eight worldly conditions, the daughter of the venerable Saptas of great self-control"

96. Copying fragment 150 CE

H 64 cm

B 42 cm

W 23 cm

Story of Prince Mahapadasa (Samsa Jataka) Samsadhamma, the king of Mahala, had a son also named Samsa. King Brahmadatta of Benares had a daughter by name Samedha. This princess married the prince of Mahala on condition that he should not marry any other lady, this couple soon became king and queen, but they were without a child for many years. Then at Samedha's instance, the king married several other women but to no purpose. Finally, Samedha with other wives of the king offered worship to all deities. Shakti meanwhile wanted to test Samedha. After having got the acceptance of a young god Nalakra to be born as son to her, when Samedha's virtues were proved Shakti blessed her. Accordingly she gave birth to a son named Mahapadasa. From his birth, Mahapadasa was not joyful. When he came of age a palace was built for him and his wife by Visvakarma on the orders of Shakti. At the time of his marriage there was grand merriment and feasting. These could not make the prince laugh. So, Shakti sent a divine dancer who succeeded in making the prince smile. (Pool Crowell, E.B., *Edna*, (1999), Vol IV, p. 198)



The sculpture is in four compartments. On the left Shakti is shown with a child in his hand on a tree. Beneath the tree are a group of women, the wives of the king. In the next compartment are shown an old couple and a youth worshipping a Pratyak Buddha (a kind of Buddha, though himself enlightened, cannot help others in getting enlightenment). This youth is Nalakra, who is requested by Shakti to be born to Samedha. Below this, Samedha stands before Shakti, who holds a child in his hand suggesting thereby his boon to her. The sentence is repeated as the panel carving is repeated. In the next compartment, the birth of the son is shown and the scene beyond shows the king and queen discussing about the marriage of Mahapadasa. In the panel to the right, Visvakarma is shown seated, staff in hand. The next compartment shows the seated prince, pouring water on his head from a vessel. Lower down, on the left the prince is shown seated with his wife, the scene on the right shows a divine woman dancer. The inscription means, "Gift of the son Roha, who has passed beyond the eight worldly conditions, the daughter of the venerable Sapata of great self-control".

97. Fragment of copying 150 CE

H 47 cm

B 71 cm

W 32 cm



Usual garland supported by yaksha

***98 Lion 150 CE**

H. 106 cm

B. 53 cm

W. 36 cm

Placed at the gateway as if to guard it. Fully in the round.



99 Octagonal pillar below lion (No 98) 100 BC

H. 107 cm

B. 36 cm

W. 36 cm

Top of the pillar shows lotus designs, below, a rosette pattern



100 Fragment 100 BC

H. 42 cm

B. 35 cm

W. 12 cm

Contains lotus designs



101 Cross bar 150 CE

H. 36 cm

B. 86 cm

Contains lotus designs



102 Cross bar Contains lotus designs 150 CE

H 92 cm

B 92 cm



103 Coping fragment 150 CE

H 83 cm

B 85 cm

W 17 cm



Story of the messenger (Duta Janda) The Bodhisattva was once born as the king of Bharata. Then he used to eat dainty dishes in public to enable the people to witness the grandeur of his feast. One day during the feast, a man, posing as a messenger, approached the king and requested him for a share of the dishes. The king granted his request although his men were ready to smite this stranger for his impudence.

After the meal, the king asked the messenger what the tidings were. He told the king that he was a messenger from Lust and Belly and stated how everything on earth was under their sway. The king realized the truth of the statement and rewarded him. (Prof. Cowell, J. B., Editor, (1899), Vol II, p. 221)

In the sculpture the king (broken) is seated with a number of attendants and a nobleman around him. The messenger is kneeling before the king. The folds in his stomach indicate that he is hungry. The man to the extreme left carries the dishes for the king's feast.



104 Fragment of incase 100- 150 CE

H 83 cm

B 85 cm

W 17 cm

Rosette designs above, railing pattern and lotus running below

- *103 Fragment (broken to the right) 200- 250 CE
H 23 cm
B 63 cm
W 7 cm



Scenes from the life of
the Buddha

The first panel on the left shows Prince Siddhartha entering an arched gateway watched by women and a dwarf. The next scene shows him surrounded by royal women in the harem. He is seated and holds three threads over horizontally and two hanging down. A *mithuna* (a loving couple) - Agripppen, A., and Srinivasan, P.R., 1952 F.E. 1998 Reprint) is shown in the next panel. The next panel shows the prince seated with his wife on a throne, and listening to the music of the women below. *Mura* soldiers are also shown surrounding them. One of them pulls at the prince by the ripple cord going round his waist. The three cords represent the three lusts personified as *Mura*'s daughters. The next panel shows the Buddha seated on a throne and preaching to the *Naga* king and his queen. The panel on the extreme right (broken) shows the *devas* and women of heaven flying. The front view of the animals on the border, the appearance and shield of *Mura*'s soldiers and the harp played upon by a woman are noteworthy. This harp is the ancient *Penna*. This has, however, disappeared from India, but is in vogue in some parts of Burma at present. The inscription means "Adornment to the best, the foremost of men the truly enlightened, the son, (The girl) of *Nakha*, the wife of the merchant, *Nagadasa*, minister of *Narasala*, with her sons, the treasurer *Buddhi Mala*."

- *104 Fragment 200- 250 CE.
H 41 cm,
B 146 cm
W 17 cm



Dryad (Indian equivalent of a tree spirit, or female tree spirit, as Greek mythology). Standing beneath a tree within a *kasha* (circular window) and adorning herself with jewels.

- 107 Fragment of coping 200- 250 CE. Mahabodhi
H. 63 cm
B 44 cm
W. 6 cm



108 Fragment of coping 200- 250 CE

H 85 cm

B 68 cm

W 3 cm



109 Coping fragment 150 CE

H 35 cm

B 48 cm

W 7 cm



Buildings, three human figures and a tree

110 Coping fragment (broken) 150 CE

H 79 cm

B 66 cm

W 7 cm



Story of Sumana the gardener (*Sumana Janaka*) *Sumana* the gardener, used to give King *Asokasura* five measures of jasmine flowers every morning, one morning he honoured the Buddha with these flowers which, without falling down, formed an arch around the Buddha. Learning of the conduct of her husband, the gardener's wife scolded him and reported the matter to the king, the king at once turned on his elephant to welcome the Buddha, and conducted him to the palace and duly honoured him. After the Buddha left the city the king rewarded the gardener. (Prof. Cowell, E B ,Ednce,(1999), Vol ,P-48)

In the sculpture, the Buddha is shown as a flaming pillar at the top right corner, and as an empty throne surrounded by a flaming *Dhvaja* on a *chhatra* in the center adjoining an arched gateway. The gardener with curly hair is among the admirers of the Buddha. Above, the king is shown riding on an elephant to meet the Buddha. The panel on the left shows monks seated in an open court and the king adorning the Master (portion broken). Above, the king questions the gardener. The hut, here is noteworthy

111 Fragment of pillar 150 CE

H. 127 cm

B. 83 cm

W. 7 cm

Shows half – lotus designs at both ends and three panels of sculptures in between. The panel on the left shows three men, one with incense burner, the other with hands joined and third holding a lotus flower. The central panel shows the worship of the stupa. The panel on the right also shows three figures one with a garland, the other with hands joined and the third with a flower vase.



112 Fragment of pillar 150 CE,

H. 141 cm

B. 52 cm

W. 7 cm

Scene of the Buddha preaching to his mother in heaven. The sculpture depicts the scene of the Buddha preaching to his mother in heaven. The circular panel (broken) shows the Buddha, represented by the empty throne, preaching to Maya in heaven, which is suggested by the assembly of turbaned gods including Shakra with his symbol, the crown. The lower left panel shows the disciples of the Buddha, Mogallana and Anuruddha, the latter pointing to heaven. The lower right panel shows Mogallana flying, watched by two men.



*113 Fragment of pillar 150 CE

H. 87 cm

B. 29 cm

W. 4 cm

Story of the snake charmer and his monkey (*Ahigondika Jataka*)
(Prof. Cowell, E. B., Editor, (1909), Vol. III, p. 133)

The sculpture represents the story of the snake charmer and his monkey (*Ahigondika Jataka*). King Brahmadatta of Harissa is shown on a throne with his queen and attendants around, he is enjoying the trials of the curly haired snake charmer. The snake charmer is kneeling and beside him is his monkey. That this scene takes place in a pleasure garden is suggested by the tree shown at one end. The peculiar way in which the hair of the attendants dressed is interesting.



- *114 Fragment of frieze:
280- 290 CE
H. 82 cm
H. 73 cm
W. 3cm



A scene from the life of the Buddha. The panel of the sculpture represents a scene from the life of the Buddha. On the right, Gautama dresses himself of all princely ornaments. The gods are carrying his bedchamber to their kingdom. The next panel shows a *satthava* couple. The third one shows *Sigana* feeding the Bodhisattva. The next panel shows another *satthava* couple. The panel on the left shows *Mara* vainly taunting the Bodhisattva who is serene. Mother Earth, shown, below his seat, responds to his call and is a witness to Gautama's qualifications to become the Buddha. The bullcarts and the cart in the third panel are interesting. See Acc No. 33 for story.

- 115 Frieze 200- 290 CE
H. 23 cm
H. 189 cm
W. 7 cm



Story of *Pincentara*, the generous prince (*Pincentara Jataka*) The Bodhisattva was once born as the prince of *Atagadha*, and was called *Pincentara*. He was reputed for his charming disposition. Taking advantage of his goodness, the people of *Kahinga*, who were suffering from drought for years, went and begged for the rice – growing elephant of *Atagadha* from him. He gave it away to them. The people of *Atagadha* complained about this to their king, who banished the prince from his kingdom. The prince left the city in a bullock cart with his wife and two children. The bullocks and the cart were also given away one by one to persons who begged for them. Then he and his wife walked to the forest each carrying a child. In the forest when his wife went away to procure fruits etc. *Shakha* in the form of a Brahmana, went to the prince and asked him to give away the children as a gift. The prince ungrudgingly gave them to the Brahmana. At last pleased with his heartless nature, *Shakha* blessed him. Then, his father too having realized his own fault asked his son to succeed him as a king. (Prof. Cowell, E. B., Editor, (1909), Vol. VI, p 246).

On the right, the prince is shown presenting the elephant to the Brahmana from *Kahinga*. The prince is shown beside the elephant with a pitcher (of water signifying the gift) in his hand. The next panel shows the people complaining to the king about the action of the prince. The next panel shows the prince giving away his bullocks and cart. The next scene shows him and his wife each carrying a child and proceeding to the forest.

*116 Fragment 200-250 CE

H 16 cm

B 13 cm

W 3 cm

Human figure in relief with head completely shaven. Buddha Bhiksha in preaching posture, behind Buddha Pashu (Eros) is shown.



*117 lot: 200-250 CE

H 10 cm

B 13 cm

W 3 cm

Contains lotus design



*118 Fragment 200-250 CE

H 43 cm

B 18 cm

W 4 cm

Contains Buddha worship.



*119 Fragment 200-250 CE

H 20 cm

B 14 cm

W 3 cm

A Suvastika and a portion of a Trisula. Significance of Trisula on wheel is Buddhism is shown. Trisula and Trinetra are the same. Trinetra - one of the



several symbols of Buddhism, in the form of a tablet representing the Buddhist trinity, the Buddha, the Dharmas (the law) and the Sangha (the order)- (Akyrappan,A. and Srinivasan,P.R., 1992 F.E. 1998 Reprint.)

*120 Fragment 200- 250 CE

H 46 cm

B 10 cm

W 3 cm

Standing Buddha with a man on either side



*121 Slab 200-250 CE

H 31 cm

B 44 cm

W 3 cm

Contains outline drawing



122 Dharmachakra pillar 100 CE

H 215 cm

B 44 cm

W 23 cm

The *chakra* on top is missing. At the bottom is the empty throne worshipped by men. Just above are the foreparts of three elephants with riders who touch the reliquaries placed in front of them by their hands joined in *anjali* pose. Two men on either side were chariots. Above, a series of fluted bulbous capitals supported by lions and dwarfs and flanked by riders on horse and lions. Four dwarfs (*ganaks*) are shown between the horses.



*123 Coping fragment 150 CE

H 190 cm

W 7 cm

Story of Vidura, the wise one (Viduraparvata Jataka) (Prof. Cowell, E. B., Editor, 1999, Vol. VI, p. 126)

On the extreme left of the sculpture Vidura is shown seated. Four noblemen are taking leave of him. They are Shakti, Garuda, the Naga king and Jirasa. The scene at the top shows Iravata, the daughter of Shakti, talking to Purnaka on his horse. The next scene shows Purnaka speeding on his steed. The mountain, Purnaka crosses is the Black Mountain. The area of the Black Mountain is on the east or left bank of the Indus River to the North of Kabul River/ vale of Peshawar where he later attempts to kill Vidura. In the next scene, Purnaka hurries towards a gateway. King Karishka is seated with his queens and officials in the next scene, and Vidura is taking leave of the king. The scene on the extreme right shows the yaksha attendants flying. Then he is shown again to the left of the doorway suggesting his return journey. The next scene shows the yaksha holding Vidura head downwards intending to hurl him down the hill which is shown behind. The scene besides it shows the yaksha and Vidura on horseback in Nagolska. The Naga king is shown standing and adoring the sage. The inscription above means, "Coping slab, as pious offering ... by Mahakuta, with his wife, sons and daughters



*124 Coping fragment 150 CE

H 181 cm

B 76 cm

Story of Kankhama (Kankhamaravastana)

The King of Panchala had two wives, Lakshana and Sankhama. The son of Lakshana succeeded his father to the throne. But the astrologers told him that the son to be born to Sankhama would be the fatal enemy to him. Therefore he made arrangements to kill the boy if one were to be born to her.

Sankhama, who was pregnant, naturally sought protection from the minister and when she gave birth to a son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction. On the other hand, Sankhama's son, Kankhama was growing among fishermen in all splendour. This was reported to the king. He at once sent men on horse to pursue and kill the boy. The boy escaped the danger with the magic jewel given by his mother and finally with the art of magic, deceived the king and killed him (Prof. Cowell, E. B., Editor, 1999, Vol. , P.38)

At the top left corner of the sculpture are some men on horses. They are again seen, in the centre of the panel, in great haste. The scene at the lower left corner shows a washer man with his bundle of clothes, which contains the prince. On the right, the prince is running hurriedly having been released from the bundle. At the top right corner are shown some men around a corpse. This is another trick by which the prince escapes from the soldiers. The weapon-roofed hats are noteworthy. The inscription at the top means, " of the superintendent of the water house of the king Sri Sivamaka Saka "



*125 Fragment of pillar 150 CE

H. 128 cm

B. 59 cm

Story of King Udayana and his queens

King Udayana had three wives, viz., Samavati, Megavalaya and Kinnalaksha. Of these Megavalaya disliked Samavati. So she attempted twice to poison the mind of the king against Samavati, but failed. Then she tried the following method and wanted thus to attribute the motive of killing the king to Samavati. She put a snake inside the hollow of the king's *veena* and accompanied him to Samavati's house where she released the snake. Then pretending to be shocked by the affair she told him that it was the mischief of Samavati. Believing in this concocted story the king got angry with Samavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king, thus proving Samavati's blameless character. The king realized Samavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha (Prof. Cowell, E. B. Editor, 1999, Vol IV, p.235).



The left one of the three upper panels shows people looking at a snake coming out of a *veena* shown on a chair. The central panel shows King Udayana in a furious attitude with a bow in his left hand and his right hand in the posture of taking out an arrow from the quiver. Below him are a woman and dwarf fallen down. The panel on the right shows the queen Samavati calmly bowing, surrounded by her attendants. The broken-circular panel below shows the king with a calm countenance holding a circular object in his right hand. The women are bowing. The anklets of the Queen, the *veena* and the chair are interesting.

*126 Base portions of pillar 150 CE.

H. 53 cm

B. 94 cm

Half lotus over a border of maharaja and lions



*127 Cross bar 150 CE

H. 88 cm

B. 88 cm

Contains lotus designs



*128 Cross bar 150 CE

H: 71 cm

B: 71 cm

Contains lotus designs



*129 Cross bar 150 CE

H: 80 cm

B: 81 cm

Contains lotus designs



*130 Pillar 150 CE

H: 247 cm

B: 83 cm

Story of the Buddha performing a miracle

The central circular panel (partly defaced) shows the mango tree with an empty throne and flaring pillar surmounted by a Trundha beneath it suggesting the Buddha's presence. Devotees including princesses surrounded the throne. In the panel above, the Buddha is in the air with flames issuing from his body and water from his feet. The Buddha is bedecked with jewels and is in the garb of a God. Devotees adore him on all sides. In the lower three panels, a *Nagasava*, a *Garuda* and two great gods with umbrellas above them are proceeding together. The dancing *Gandharvas* and dwarf *Raksha* are depicted over a border which is composed of a central foliage pattern, terminal *nakaras* (see glossary) and a running lion and griffin. (A. Ayyappa and P.R. Srinivasan, 1932 F.E., 1998 Reprint)



*131 Cross bar 150 CE

H. 88 cm
B. 88 cm

Contains lotus designs



*132 Cross bar 150 CE

H. 81 cm
B. 80 cm

Story of the translocation of the begging bowl of the Buddha to the heaven. A number of gods and goddesses are shown clustering round a bowl in a tray carried aloft and adored with great reverence. Nagas, Ganesha and Nataraj dance and divine demarchs soar above with hands joined in adoration.



*133 Cross bar 150 CE

H. 78 cm
B. 79 cm

Contains lotus designs



*134 Coping fragment 150 CE

H. 249 cm
B. 82 cm

Some scenes from the life of the Buddha. When the Buddha visited Kapilavastu for the first time after his enlightenment, he stayed in a grove. Siddhodhana sent ten courtiers, one after the other to ask the Buddha to come to the palace. Only the tenth courtier succeeded in bringing the Buddha to the palace while the others got converted. At the palace, the Buddha was saluted first by youngsters and later on by the older men. In the sculptures, the most important panel is at the centre. It shows the empty throne, suggesting the Buddha, surrounded by Siddhodhana and his people. The flying figures are the Devas shown here to suggest the superhuman powers of the Buddha. On knowing this fact only, the elderly Sakyas bowed to the Buddha. The extreme left panel shows a starry-eyed musician, King Siddhodhana in



shown in the lower compartments dispatching messengers to bring the Buddha to the left compartment, above is shown Yasodhara attended by a woman and in the right compartment, she is again shown with a man, a messenger from her father sent to persuade her to come home. The next panel shows again Yasodhara seated on a wicker seat and surrounded by women who are engaged in a musical concert while another woman is coming through a gateway with a dish of rice porridge symbolising goodness in her hand. Yet Yasodhara is in a pensive mood. The lower scene to the extreme right shows the birth of Ashoka presided by the scene of the resurrection of Sudhartha, suggested by the horse coming out of a gateway. Above the top right corner shows the Buddha, suggested by the throne, preaching to his first five disciples. The two – storied pavilion, the wicker seat and flute are interesting.

*133 Fragment of pillar 150 CE,

H. 217 cm

B. 85 cm

Story of Mandhata, the universal Monarch. Through his merits Mandhata, a king of ancient India, got the seven “jewels” of an emperor, and he ruled over the entire world. But he desired to enjoy the pleasures of heaven. When he proceeded to go to heaven he was obstructed by the Asuras and the Nagas who were subdued by Mandhata but were released on the Queen’s intervention. Then, on reaching Sudharmana, the city of the gods, Mandhata was offered a half of Shakra’s throne. After a long period, he desired to usurp Shakra’s throne which made him fall to the earth. Finally, from his death – bed he conveyed to the world his message that awareness should be shared. (Prof. Cowell, E.B., *Edilia*, (1999), Vol IV, p 233).



The lower left compartment of the sculptures shows Mandhata seated on a throne surrounded by his courtiers. The next panel shows him with the seven “jewels” namely, the minister, queen, prince, elephant, the horse, the gem and the wheel. The next panel on the right shows him trampling over a serpent king and defying a number of Asuras. The circular panel above shows him enjoying the pleasures of the heavenly tree (*Kalpavriksha*). At the top he is shown sharing Shakra’s throne. The Asuras and the highly ornamented pillars of the gateway are noteworthy.

136 Fragment of plinth of railing

100 BC:

H. 57 cm

B. 157 cm

Bull with a rope tied to its horn and a winged deer held by one of its hind legs by a man.



Above is a border composed of beautiful foliage. It is only a pastoral depiction.

- 137 Fragment of plinth of railing 100 BC
H. 38 cm
B. 96 cm

Winged lion held by one of its ears by a man.
Above is a border of foliage. It is only a partial depiction.



- 138 Fragment of plinth of railing 100 BC
H. 38 cm
B. 78 cm

Man holds the tail of a winged lion. It is only a partial depiction.



- 139 Fragment of coping 100 BC
H. 66 cm B. 143 cm
W. 32 cm

Half lions, garland and denticle (Gavaz - Gavaz like But Gavaz were created in the later period based on them, because these were the first ones for this type type of figures)



- 140 Fragment 100 BC
H. 28 cm
B. 29 cm
W. 18 cm

Contains a pair of feet.



141. Fragment of plinth of ceiling 100 BC

Man tacking at the tail of a lion



142. Fragment of ceiling 100 BC

H. 67 cm

B. 196 cm

W. 15 cm

Girland, dwarfs and half lions



143. Fragment of plinth 100 BC

H. 74 cm

B. 121 cm

Parts of an elephant and a man are preserved.



144. Fragment of plinth of ceiling 100 BC

H. 57 cm

B. 80 cm

Face of a griffin and man holding a ball by a rope



- 143 Fragment of plinth of railing with a bull 100 BC
H. 39 cm
B. 69 cm



- 146 Base portion of corner pillar 150 CE
H. 90 cm
B. 84 cm

Worship of the throne signifying the Buddha



- *147 Top portion of pillar 150 CE
H. 138 cm
B. 68 cm

Monkey offering honey to the Buddha. When the Buddha was away from his disciples in a forest he rested under a sal tree and was attended by an elephant. Noticing this, a monkey made an offering of honey placed on a leaf to Buddha. He gladly ate a portion of honey. The monkey was overjoyed at this and climbed up a tree and jumped down from there, when it died. But as a reward for its service to the Buddha it was born in heaven. This story is given in the *Bṛhatsaṃhitā* (1921), Tr. Dharmapala-sanskritika .pp. 1-308.]

In the border, the empty throne under a tree suggests the Buddha towards which a monkey advances from the left with something in its hand. Again it is shown on the right climbing up the tree. Below the half lotus are three panels over a broken circular panel both containing sculptures. They depict the story of *Aśvameśa*'s visit to the Buddha. Of the three panels, the one on the left shows six noblemen. The central panel shows King *Aśvameśa* seated on a throne with his queen in front, consulting his minister and *Aśoka*, his court physician, about his visit to the Buddha who was staying in the mango grove of *Aśoka*. The panel on the right shows elephants, horses and grooms. The broken panel below shows the empty throne at the centre suggesting the Buddha, whose disciples



are seen behind. The turbaned man on the right is *Ajasmara* and beside him are *Jivaka* and the minister. The inscription on top means, "Gift of a slab by Maia, the woman disciple of the woman teacher Samadaya, the disciple of the worthy Pusurama leamed in *Piṅga* (text)"

This tanka is in Kailasa near Haridwar as seen above (BM No 67)

148 Cross bar 150 CE

H. 38 cm

B. 81 cm

Story of *Sasumara* (*Sasumara Jataka*) *Reva*, the King of the *Kuru* once honored the ascetic *Maharakshita*. Sometime later, a follower of *Maharakshita* came and told the king as if it was his own a prophecy of *Maharakshita*, that the king would soon have a son. The king was glad to hear the news and rewarded this sham ascetic. The king had a son, who was no other than the *Bodhisattva*. When the prince was only seven years old, the king had to be away from his country for a while. He asked his son to see to the comforts of the of the ascetic during his absence. But the prince discovered the shallowness of the ascetic and therefore did not respect him. When the king returned this was reported to him by the ascetic. The king got angry and ordered the killing of his son. But the prince personally convinced his father about the shallowness of the ascetic and went away from the country. The king could not stop him from renouncing the world and repented much for his action. (Prof Cowell, E.B., Editor, (1999), Vol IV, p 235)

At the centre of the panel, King *Reva* with his wife is shown honouring *Maharakshita*. The scene on the top right shows the sham ascetic with curly hair busy with flatterer. The scene to its right shows the king's servants with sword in hand trying to attack the prince lying on a couch.

149 Cross bar 150 CE

H. 31 cm

B. 71 cm

Story of the noble elephant, *Cibbāsana* (*Cibbāsana Jataka*) Once the *Bodhisattva* was born as an elephant king with six tasks. He had two wives one of whom mistaking that her land was partial to the other wished to be born as the queen of the King of Benares to wreak vengeance on her land. She accordingly kidnapped a *Pratyeka Buddha* and having starved to death was re-born as she desired. Now remembering the resolve of her former birth, she sent a hunter to procure the six tanks of the noble elephant and then to cause his death, the hunter on reaching the camp of the elephant let him but he did not yield. So the hunter requested him to part with his tanks. The elephant consented and helped the hunter in saving the tanks, but finally died unable to bear the pain. The hunter returned with the tanks to the queen and related to her the story of how the elephant died. On hearing of the nobility and the death of her former husband, the queen also died of grief. (Prof Cowell, E.B., Editor, (1999), Vol V, p.26)

In the sculpture, the lower scene depicts the sporting of the elephants in a lotus pond. The wild forest is suggested by the deer on the right and a bear in the centre. On the right above the pond, the royal elephant with a parasol held above him by another elephant goes to the lake with his retinue. At the top right corner is shown the elephant and below it a pit is shown the hunter. In front of this scene, besides the tree, the elephant kneels and helps the hunter to saw its tails. The top scene shows the hunter carrying the tails tied to the end of a pole. The lions on the left also suggest the forest and below them is shown the dying elephant.

150 Crossbar 150 CE

H. 82 cm

B. 82 cm

Shows *Shiva* worship. The *shiva* is surrounded by a number of umbrellas. On its right are five men, the two in the front row beating a drum and the two in the centre playing on a flute. On the left are six women and two men some in the attitude of adoration and others with offerings. A man and a woman are kneeling in front of the *shiva*.



151 Lower part of pillar 150 CE

H. 173 cm

B. 79 cm

Story of *Udayana* and his queen. The broken circular panel shows an agitated scene where women are lying down. Below, the panel on the left shows the queen *Megandhya* on a seat discussing the plot to make the King hate *Sansarva* (another Queen) with her uncle, the fat man beside her. The central panel shows king *Udayana* making violently derogating *Megandhya* who kneels and requests him not to go to queen *Sansarva*'s house. This is the scene in queen *Megandhya*'s palace, just after she had put in a snake into the king's flower. The panel on the right shows three women watching.



152 Fragment of pillar (broken) 150 CE

H. 35 cm

B. 51 cm

Story of *Bharadatta* (*Bharadatta Jataka*). *Brahmadatta*, the king of *Baranasi*, learning that his son had great influence over his subjects banished him from the country asking him to return after his death. Accordingly, the prince went away and lived on the bank of *Baranasi*, where some time later he met a beautiful *Nagaa* and married her. (Prof. Cowell, E.B., *Edicts*, (1909), Vol IV, p. 233)



The Prince is shown as viceroy in the left panel. He is conversing with the *Nagini* in the right panel. The border at the top has a small compartment in which are shown pairs of lions, bulls, griffins etc.

153 Coping fragment

150 CE.

H. 75 cm

B. 300 cm



Scene of the great

enlightenment. On the

extreme left of the sculpture, are *Mara*'s followers behind city walls. The next lower panel shows *Mara* with the resolve to attack the *Bodhisattva* coming out of the city and proceeding towards the palanquin waiting for him. Above, the palanquin is borne by dwarfs (*ganas*) and *Mara*'s hosts, on horses and wild animals precede him. On the right of the central panel with the throne, *Mara* is again shown in the palanquin. On the lower right corner of this panel is the palanquin. Behind it is *Mara* in a defiant attitude attacking the *Bodhisattva* shown as a flaming pillar over an empty throne beside which are seated three men. The central building is a *Bhodighara*, a *Bodhi* tree surrounded by a temple suggesting the Buddha's enlightenment after *Mara*'s defeat. The tall figures around it are the *Devas*. In the extreme right is a panel showing *Mara* in council with his four sons one of whom is rushing away. The palanquin and the structure enclosing the *Bodhi* tree are noteworthy. The inscription at the top means, "The gift of the woman lay worshipper, *Kama*, the daughter of the housewife *Kanhi* and of the householder *Ida*, with her sons, brothers and sisters and of the nun *Nagamita*".

154 Coping fragment 150 CE.

H. 75 cm

B. 81 cm



Unidentified sculpture. At the top left corner is shown a king in his palace in the company of his queen, attended by a woman. Below, an elephant is kneeling. In the centre an elephant with a rider comes out of a city gateway and a horseman running before the horse. On the right, a man is coming out of a gateway. Behind him is another man holding an umbrella.

155 Cross bar (broken) 150 CE.

H. 78 cm

B. 72 cm

Some scenes from the life of the Buddha. The panel at the top shows the *Devas* carrying the Buddha's turban and locks. The panel on the right shows the horse, *Kanthaka* proceeding out of *Kapilavastu*, and the *Bodhisattva*'s presence on the horse is suggested by the umbrella as well as by the dwarfs supporting the hoofs of



the horse. The panel lower down shows some women of rank adorning the Buddha represented by the Bodhi tree and the empty throne with *Prasada*.

156 Cross-bar (broken) 151 CE.

H. 51 cm

B. 69 cm

Story of *Saddhisodana's* visit to *Magadha* in the *Ankola* grove. One night *Maya* dreams that a white elephant entered her womb. The next morning, she wanted to tell *Saddhisodana* about this dream in private. So she requested him to meet her at the *Ankola* grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his horse beside which is the groom. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building means, "From gift of two cross - bars with circular panels, by *Mahabhadra*, son of the house - holder *Shadha*, along with his father, sister and wife"



157 Cross-bar 150 CE

H. 80 cm

B. 80 cm

Story of the conversion of the *Mahāvaggeyya* youths. The thirty princes of *Kosala* went to a pleasant region with their wives for enjoyment. One of them, who had no wife, took with him a courtesan. She, after remaining with him for some time, disappeared with her ornaments. Learning this all of them set out in search of her. But they met the Buddha on the way, who advised them to seek the truth. Realising their fault, the youths became the Buddha's followers. The Buddha is suggested by the empty throne beneath the Bodhi tree. On either side are shown the thirty noble looking youths, all in the attitude of adoration.



158 Fragment of pillar 150 CE

H. 140 cm

H. 77 cm

Story of the peacock preaching the *Dharma* (*Mora Jataka*). When *Brakmasakata* was king of *Bamara*, the Bodhisattva was born as a golden peacock. It could not be caught as it had a charm which protected it from snares. *Khema*, the wife of *Brakmasakata*, having dreamed that the peacock preached the *Dharma* wanted to hear it. As nobody was able to catch the bird, she died her desire unfulfilled. After six successive kings had failed in their attempt to catch



the bird, the seventh accomplished the work with the help of a hunter who by the employment of a poison measured the peacock and brought it to the king. Then it preached the Dharma to the seventh king and his queen (Prof. Crowell E. B., Editor, (1999), Vol. IV, p.235).

The broken circular panel at the top shows the king seated on a throne near a lotus pond with his queen. The woman on throne is Chandra who wants to hear the peacock. Of the three panels below the one on the left has some mutilated figures. The panel on the right shows the king seated on a throne with his knee raised and kept in that position by means of a pole (*yogapanta*). His minister is next to him seated on a wicker seat. The hunter is kneeling before the king. The central panel shows the king and the queen seated on a throne with hands in *anjali* posture listening to the peacock shown in front of them with its phase shown as a halo round its body. Above the peacock is the hunter who has now become a monk.

*159 Top portion of pillar 150 CE

B 164 cm

H 78 cm

Story of the descent of the Bodhisattva, as a white elephant to be borne by *Māyā*. The palanquin containing the elephant, i.e., the Bodhisattva is borne by dwarfs who are carrying it from the Tushita. Tushita is one of the six deva-worlds of the *Kāmadhātu*, located between the *Tīrtha* heaven and the *Nirvāṇa* arāṇa heaven. Like the other heavens, Tushita is said to be reachable through meditation. The Bodhisattva is followed and preceded by flying Devas (*Gandharvas*). Above, in the semi-circular panel, the Bodhi tree is worshipped by Devas. The border at the top is composed of animals.



160 Copying fragment 150 CE

H 81 cm

B 215 cm

Story of the division of the relics of the Buddha. The Buddha died at *Kāśyāpāra*. His



death was celebrated with rejoicings and merriments. Soon afterwards, people from seven kingdoms came there to get portions of the relics of the Buddha. The *Malik* of *Kāśyāpāra* refused to part with the relics. Then through the mediation of a *Śrāvastava* by name, *Devana*, the relics were divided amongst the eight kingdoms. The lower right panel shows a scene of rejoicing with women dancing to the accompaniment of music. Of the two panels above this, the one on the right portrays the dispute between

the *Mahā* and others over the rulers. The other panel on the left shows the assembly of the applicants for the relics around a low platform in rows of four. On the left, seven elephants are shown as coming out of the city gateway. On their heads are placed the relic caskets carefully held by the riders. The massive gateway, the bells hanging from the sides of the elephant near the gateway and the dance scene are equally worthy.

161. Curved pillar (broken) 100-CE
 B. 171 cm
 H. 57 cm
 T. 22 cm

Crozier designs containing empty throne signifying the Buddha and its worship by two seated devotees. The bottom panel shows a dwarf seated and supporting a big decorated vase. From the mouth of the vase issues a lotus stalk which encircles the panels above. The first panel shows two beaked lions facing opposite directions. The panel further shows the empty throne and feet on flowers adored by a seated worshipper on either side.

162. Small square pillar 200- 250 CE
 H. 63 cm
 B. 18 cm
 T. 18 cm

The stupa is plain with railing pattern at the top. Over the *kirtimukha* i.e. the box-shaped structure at the top are three umbrellas. In Jain iconography, one umbrella signifies teacher, two umbrellas for *arhat* or the enlightened one, three for Tirthankaras (Monograph on Rock and Cave Art, Kurnool, R. De, 2003, p. 39). *Umbrellas had also their religious significance, and great yajnas or Brahmanas who had performed Hejaparya sacrifices were presented with umbrellas by the king himself (Mahavastusutra, Act. no.p 162). Umbrellas have always been held over deities on procession and placed on the tops of temples and temple cars. Kanakya says the chaturas-vritsha chaturas or devadahan were adorned with umbrellas on new and full moon days (Arthashastra, p. 236). Similarly, umbrellas were placed on the top of the stupas to honour the sacred object in them like the deity in the temple. Attendants are shown waving the chaturas and holding the parasols over Hindu deities in sculpture. Parasols and fly whisks by themselves are also shown above many Pallava and early Chola images of gods and goddesses, triple umbrellas and chauris bearers invariably occur in representations of Jain Tirthankaras. When Buddha descended from the Tretaśravana heaven at Sankasya attended by Mahadevaka and Sakra one of these deities held the parasol and the other waved the fly whisk beside him. In such instances the umbrella has religious significance and does not connote temporal power. Some of the umbrellas held*



over objects like the *Radhi* tree and the *stupa* in the carvings on the eaving slabs are double umbrellas with a single handle. A number of umbrellas arranged together over *stupas* was no doubt intended to indicate the superiority of spiritual over temporal power. In the second and third centuries AD these umbrellas over the *stupas* grew rapidly into an amazing number, sometimes arranged one above another, sometimes spreading sideways from a common base, and medieval votive *stupas* all over the land came to be surrounded by a cone derived from umbrellas arranged in the former style. *Parishadas* and garlands adorned many of the early umbrellas at *Anantavata* which were gone decked and beautifully fashioned. They are thus *divyamaheśvapashobita* as described in the *Ramayana* (iii, 64,45) (Sivastanurati,C. (F.E.1942, R.E.1988, p.97)

*163 Standing Buddha 200-250 CE.

H 123 cm
B 41 cm
T 9 cm

Hands and feet are broken but otherwise well preserved. The robe, with prominent folds, goes over the left shoulder. Small curls of hair are shown on the head. The nose, eyes, lips and the area on forehead are all clearly shown.



*164 Standing Buddha 200-250 CE.

H 129 cm
B 67 cm
T 15 cm

Delicately and weathered, more massive than No.163, but generally better than the above. This is "Superior to the later ones of *Ajanta* (Aryyaputta, A and P.R. Srinivasan(1958), p.29)



165 Fragment 100 BC

H. 75 cm
B 68 cm
T 11 cm

The *Radhi* symbol: The thousand-spoked wheels (*chakras*) are shown in the center with central base and raised edge. At the base of the tree are symbols such as *makara* - banners, *Servotia*, (This is the symbol of *Lakshmi* or *Er*, the lady of prosperity, and worn by *Hindu* on his chest. Jains when adopting this symbol for their *Tirthankaras* to give them the status of *Hindu Parashaktas*, i.e. the best of all (Vogel J, pl. xxvii)) continued to depict it on



the chest. But the Buddhists had to show it on the feet of their master instead, perhaps the chest often being covered by the cloak. (C. Sivaramamurti, (FE 1942, R.E. 1996, p.58) *pangakalasa* (For the suggestion of special auspiciousness the *Svarnika* and *purnakalasha* (overflowing vessel) are as significant as the *Srivaccakra*. The *Svarnika* is an ancient symbol that occurs even at Mohenjo-Daro. The overflowing vessel has heavy antiquity. Dr Coomaraswamy has shown the occurrence of the motif in early Assyrian reliefs (Coomaraswamy (1931), pp. 63-64, also Fahn, (1982), pp. 219-221). It is an *Asianic* symbol of plenty. *Svarnika* (Hindu beaded crown, signifying prosperity). The toes have *Tiruvata* on which. The border around the feet shows a creeper design.

166 Corner fragment 100 CE

H 35 cm

B 40 cm

Scene of *Maya*'s labour pains on one side and a dwarf on the other



167 Fragment 100 BC

H 29 cm

B 22 cm

T 23 cm

Feet of the Buddha with the wheel (*Dharmachakra*). The wheel and the *Tiruvata* symbol were objects of worship of the *stupa* (built as commemorative monuments, Ch V of this book) type. There are numerous sculptures at Bharhut, Sanchi, Amaravati and for that matter of that of every Buddhist place of importance, showing the worship of these symbols.



168 Circular umbrela (*chhatra*) 150 CE

H 141 Cms

B 61 cm

T 9 cm

It was intended to put up over the *stupa*. Its ribs radiate from a central lotus design with a square hole for fixing a shaft into it. The inscription on its round rim means "Memorable gift of umbrella for the *Chetya* of the worthy of ananasi *Udayapabbhita* by the female lay worshipper *chanda*, mother of *Buddha* with her sons and daughters"



*169 Slab 100 BC

H: 66 cm

B: 57 cm

T: 5 cm

Shows the feet of the Buddha with wheel mark in the centre, *Sravast* flanked by *Sravast* on the heels, *Truskar* on wheel and *Sravast* on toes. Two standing devotions are on either side.



170 Fragment 100 BC

HL: 93 cm

B: 45 cm

T: 15 cm

Shows in the top panel the legs of two women. Below there is an inscription. Lower down is a panel at the top of which are a narrow strip of real pattern and *chakra* windows designs, each of which contains a woman in the attitude of adoration on the roof of the structure. There are peacocks also. Below, in a garden, are a man of rank and two women of noble appearance, one of the women waves a flystick. The inscription means "Of Chaitanyadev Raja Gift of Udaya Gift of East".



On the back of the slab is represented the story of the quest for the relics of the Buddha (See No 160). The vertical border on the left shows animals and leaves, on the top panel on the right a man stands holding up a piece of cloth. Another man sits behind him. Below is a border of birds. Further below is a three - storied building suggesting Kusinagara. On the second floor of this building are a line of the Monks of Kusinagara fortifying the city with arrows all round. On the first floor are two women playing on musical instruments suggesting the merriment at the funeral ceremony of the Buddha. On the ground floor a princely person is shooting an arrow. On the left, three elephants come out of the gateway, each with a royal rider and standard bearer. The former, first holds a rifle, a shield and a good



171 Pillar fragment with lotus medallion 100 CE

H: 148 cm

B: 41 cm

T: 22 cm

172 Pillar fragment with lotus medallion 100 CE

H 170 cm
B 41 cm
T 22 cm



173 Octagonal pillar 100 CE

H 215 cm
B 46 cm
T 32 cm



The front five sides are plain and the other three sides are inscribed. On the other three sides is a long inscription, in Old-Telugu characters of about 1100 A.D. and in Sanskrit language, which means that a Godavarman of the Pallava line of the Bhadrachala Godra ruled over the world for long. He once went to mount Meru, to establish his fame, on his way back crossing the Ganges, the Godavari and Krishna-varna (greatest Krishna river), he came to Dharmapala where he heard the teaching of Dharma.

174 Pillar 200-250 CE

H 222 cm
B 51 cm
T 29 cm



Shows simple shape on one side. The inscription on the other side means, "... gill, of Nade ... the uncle of the stone worker." Script of inscription and language – Arakan Brahmi script in Pali language. The language of the devanveri inscriptions has been described by Mr. Chanda as a *Prakrit* with close affinity to the *Pattacala* form of the language and he has given forms of words occurring in the inscriptions to prove it. (Chanda, B. (1925), pp.256-273, 5 plates)

175. Pillar fragment 150 CE.

H. 175 cm
B. 32 cm
T. 29 cm

The inscription at the base of the other side means "A coping slab, a gift of... the worthy *Abhis Naga*...", and the rest is fragmentary.



176. Fragment of pillar 200-250 CE.

H. 142 cm
B. 41 cm
T. 21 cm



177. Fragment of pillar 100 CE.

H. 120 cm
B. 35 cm
T. 27 cm



There are Carvings in low relief on all four sides (*Sarvastu Bhadrabaptist*). On one side is a circular pavilion supported by pillars with railings around them. A relic casket is placed inside. The left side shows a beautiful Bodhi tree with empty throne (*Buddha*) and footprint beneath it. The back side has a stupa on lotus patch with a dome rising above a narrow strip of railing and surmounted by a cluster of umbrellas. Below is an inscription in *Asokan Brahmi* in *Pali*, which means that the pillar was donated by *Kata*, a merchant. The right side has a wheel crowned with umbrellas on a pillar behind an empty throne. The language of the *Amavayana* inscription has been described by Mr Chanda as a *Prakrit* with close affinity to *Paucala* form and he has given forms of words occurring in the inscriptions to prove it. (Chanda, R. (1925), pp 259-275, 9 plates).

178 Slab 100 BC

H. 75 cm

B. 72 cm

T. 16 cm



Huge pair of feet with different patterns; at the base of the feet are *Treasa* on a wheel, empty throne (Buddha), drum, vajra, and/or (good), *Svastica* (hooked cross, Hindu/Buddhist / Jain symbol of prosperity) and other symbols of the greatness of the Buddha

179 Fragment of small pillar 200-250 CE

H. 63 cm

diameter 23 cm



The inscription means "Success! At the foot of the great chariya of the Lord has been placed a lamp pillar, as seat of merit, by Khado, the wife of the householder, Siddhartha of the Jachiyu School with her daughters, sons, mother, brothers, daughters-in-law of the house another own, sons" (Relatives)

*180 Part of old railing 100 CE

H. 142 cm

B. 137 cm

T. 26 cm



The pillars and cross bars are in simple style. This may have been a portion of the *Avastha* railing on the summit of the stupa

181 Large slab 100 BC

H. 143 cm

B. 83 cm

T. 11 cm



Shows a man and a boy standing on a brick platform. The man wears a big turban and heavy ornaments. He carries a pear shaped pot in his left hand while his right hand is placed on the head of the boy. The boy also wears heavy ornaments and carries a bunch of lotus flowers in his left hand.

*182 Casting slab 288-290 CE

H 144 cm

B 75 cm

Shows a serpent guarded *stupa* (Depicting the *Ramagrama stupa*). One of the eight portions of the Buddha's remains was brought to *Ramagrama* and a *stupa* was raised over it. The *stupa* was by the side of a lake which was the abode of a *Naga* who was really a *deva* cursed to be in that form for a time. He was worshipping the *stupa* in order to be liberated from his present state of existence which was the result of the evil deeds of his former days. When Emperor *Asoka* came to open this *stupa* for the redistribution of the relics, the *Naga* objected to it and revealed his story to the king. Though *Asoka* had broken open the other seven original *stupas*, he left this *stupa* alone untouched for fear of offending the *Naga*. The drum of the *stupa* is encircled by three five hooded serpents. The coils are beautifully knotted. Above the *karnaka* is a cluster of umbrellas. There is a *Naga* couple on either side of the *stupa*, the *Nagini* is kneeling. One of the *Nagarajas* wear a sacred thread and *sakrahanda* and holds a branch of flowers from which a bee sucks honey. The *Nagaraja* should belong to a much later period than the other figure. Two *Nagarajas* fly above.



*183 Casting slab 100 CE

H 139 cm

B 84 cm

Contains *Purnagata* (Bell decorated vase with water and flowers).



184 Casting slab 100 CE

H 143 cm

B 84 cm

Two panels separated by a border of running lions and deer. The top panel shows the worship of the wheel (*dharmacakra*) on a pillar behind an empty throne. The lower panel shows the worship of the *Bodhi* tree. The inscription below reads "Successful (Gelt) of the lay worshipper *Udara* of *Kanishkanala* with his mother, sister, brothers and daughters." "*Kanishkanala* reminds us of the emporium *Kanishkanapala* mentioned by *Ptolemy*." (A. Arappan and P.R. Srinivasan, p. 32)



185. Casing slab 160 CE

H. 68 cm

B. 82 cm

Contains stupa worship



186. Casing slab 100 CE

H. 66 cm

B. 89 cm

Seated Buddha preaching to the *Nagaraja*. A *Nagara* is on either side of the throne. Large slab, broken above on left, showing Buddha seated on a low seat with his hands in abhaya attitude preaching to a *nagaraja* and *nagara* on either side of him. The *nagaraja* to his left has joined his hands in adoration, a *nagara* admires, and a *deva* flares above with offerings.



The *nagara* to his right kneels with her hands joined in adoration, but the image of the *nagaraja* beside her is broken and lost as also the *deva* above him. To the right is a border with red pillar pattern (Srivaramamurti, C, (F E 1942, R E 1995)

187. Casing slab 100 CE

H. 168 cm

B. 91 cm

Two panels separated by a border of lotuses. The lower one shows the adoration of Buddha seated under the *Bodhi* tree. The upper panel shows the worship of the throne (Buddha) with wheel on pillar behind it. The inscription below reads, "Success! Adoration to the Lord, the Illuminator of the world" (Upright slab, gift of the lay worshipper *Shudharabhadra*, of *Dhamakanka* the son of *Gata* and of his wife *Pastuma* and of their Son *Managaha*")



188 Casing slab 100 CE.

H. 120 cm

B. 88 cm

Mara's attack on the Bodhisattva. Of the two panels, the upper one shows the worship of the throne (Buddha), threatened by a dwarf with a weapon on the left. The dwarf appears again on the right completely subdued and beside him stands a woman, one of Mara's daughters. This is a scene of Mara's attack on the Bodhisattva. The inscription between the panels reads, "Meritorious gift of upright slab by the man Sapharakhata living in Jangpravasa, her daughter, the nun Hamahe and by her daughter Neva"



189 Casing slab (broken) 100 CE.

H. 120 cm

B. 88 cm

Worship of the stupa. At the top is a row of animals of which only part of a lion is preserved.



*190 Casing slab with Paragkhata 100 CE.

H. 133 cm

B. 82 cm

Decorated stupa on the right



191 Casing slab 100 CE.

H. 132 cm

B. 88 cm

Contains Paragkhata



*192. Fragment 100 CE

H. 162 cm

B. 118 cm

T. 12 cm

Departure of Siddhartha from Kapilavastu (Mehabharatdikramana)
The arched gateway is the sculpture indicated *Kapilavastu*. The horse, *Kashaka* comes out of the gateway. An umbrella is held over it by a man, suggesting the presence of the prince. The groom and the charioteer, *Chanda*, are running in the front of the horse. Above them are the deities who opened the gateway. There is a railing pattern below.



193. Octagonal pillar 100 BCE

H. 195 cm

B. 36 cm

T. 25 cm

It has a bell capital over which is an abacus supporting kneeling elephants, with riders, placed back to back.



194. Pillar top 100 CE.

Dia. 161 cm

Kumbha of the pillar – similar type in *Pallava* and early *Chola* temples like the one at *Kondapasaipai*, *Agasteeswaram* and *Choleeswaram* twin temples (see photos)



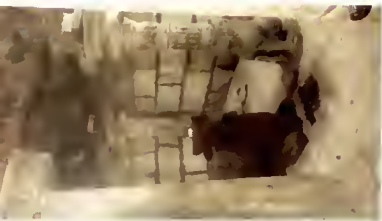
195. Pillar top 100 CE.

Dia. 171 cm



Keezhapaiyur, Agasteeswaram and Choleeswaram twin temples





196. Pillar top 100 CE

Dia. 163 cm
similar to 194



197. Curing slab 100 CE

H 139 cm
B 82 cm
T 7 cm

Contains *Permyglata*



198. Curing slab 100 CE

H 117 cm
B 83 cm
T 7 cm

Contains *Permyglata*



199. Curing slab 100 CE

H 125 cm
B 89 cm
T 11 cm

Contains *Permyglata* inscribed



- 200: Ceiling slab 100 CE.
H. 129 cm
B. 82 cm

Contains stupa.



- 201: Ceiling slab 100 CE.
H. 105 cm
B. 82 cm

Contains stupa.



- 202: Ceiling slab 100 CE.
H. 149 cm
B. 82 cm

Contains stupa.



- 203: Worship of the throne and the Bodhi tree 100 CE.
H. 117 cm
B. 86 cm

The inscription reads, "Succasa / This upright slab is the pious gift of Pissama, the mendicant monk, residing at Mahavamsavata, the pupil or the first of the great elder Parivassata living at Pissakavasa, and scholar in Samyastakabbhava and of Itumbha"



204 Worship of the throne and the Bodhi tree 100 CE.

H 50 cm

B 89 cm

The inscription says that the upright slab is of *Buddharaksita*, the great supervisor of innovation, etc. The inscription of *Srinagara*, etc. The inscription on No 206 says that a pious gift of *abaddhamala* is erected by someone, wife of *Sangha*, etc.



205 Worship of the throne and the Bodhi tree 100 CE.

H 82 cm

B 88 cm

Empty throne signifies the Buddha in *Hinayana* Buddhism, the only form of Buddhism prior- 300 AD.



206 Worship of the throne and the Bodhi tree 100 CE.

H 134 cm

B 79 cm

The inscription says that a pious gift of *Abaddhamala* (The lower plinth course with a string of slightly projecting slabs of sculptures) is erected by someone, wife of *Sangha*, etc.



207 Casing slab 100 CE

H 134 cm

B 88 cm

Contains *Paraphras*



208. Curing slab 100 CE.
H 109 cm
B 83 cm

Contains Porphyrane



*209 Slab (broken) 100 CE
H 104 cm
B 78 cm

King with his two consorts standing on a red petal



210 Pillar top
H 22 cm
B 187 cm
W 59 cm

Is in two pieces, similar to 194



211 Pillar top 100 CE
H 23 cm
B 54 cm

similar to 194



212 Pillar top 100 CE

H. 26 cm

B. 48 cm

similar to 194



*213 Devotee 100 BC

H. 384 cm

B. 43 cm

T. 27 cm

Larger than lifesize, broken in two, but placed together. It is broken into two but now joined together. The head and arms are broken. The remaining portions of hands are joined over the chest and are shown holding lotuses. The upper garment worn across the chest is elaborately worked, the waist band decorated with circular clasp and round ends. The necklace is shown with the large square clasps. The inscription on the lower garment means, "Gihof Gotani"



214 Dharmachakra pillar 200-250 CE

H. 136 cm

B. 33 cm

T. 15 cm

The shaft supporting the *chakra* is composed of alternating cylindrical and bulbous parts supported at intervals by dwarfs and lions. On the abacus above is the many-spoked wheel. On either side of the pillar are *Naga* complex in the attitude of adoration. A frame of lions at the bottom.



215. Fringe 200-250 CE.

H. 39 cm

B. 77 cm

T. 8 cm

Shows on the left the Translocation of the Buddha's body by five devas. The deva at the center is dancing with the tray on his head. At the left end is a railing pillar. At the right end are three such pillars connected by cross bars. The circular panel of the upper cross bar between the first two shows a drummer and the lower rectangular panel of the next and elephant on the extreme is a tree.



*216. Slab 160 CE.

H. 56 cm

B. 23 cm

T. 5 cm

Dwarf dancing with left leg raised and right hand lifted. His curly hair is tied into a knot over his head. His cross-belt and flowing dhoti are noteworthy.



*217. Fragment of casing slab 100 CE.

H. 37 cm

B. 32 cm

T. 8 cm

Shows a pillar.



*218 Fragment 300-250 CE

H 60 cm

B 22 cm

T 7 cm

Contains foliage and pose on lotus



*219 Large sand casing slab 100 CE

H 122 cm

B 109 cm

T 8 cm

Broken in three pieces showing a five headed serpent, *Makabhadra*. This is one of the originals of the five headed coiled snakes on the casing slabs occurring in the miniature representations of the *raspa*. The bottom piece shows lotuses indicating a lake the home of the *Naga*.



*220 Dwarf 100 CE

H 56 cm

B 36 cm

T 5 cm

A type of *Gana*. *Dwaraka* is ecstasy with the left leg completely folded up. Both the hands are stretched out. The sacred thread flows across his chest.



- *221 Casing slab 200-250 CE
H 195 cm
B 216 cm
T 17 cm

This is the best piece in the Government Museum, Chennai. An independent *chaitya* is shown with all embellishments. It is fortunately very well preserved and shows a typical stupa flanked by *abhermacakra* pillars with a finial on top. The stupa is surrounded by a railing. Three of its gateways, are shown. The pillars, pillar, cross-bars, coping stones and guardian lions are shown clearly. A *purnakalasa* is shown on either side of the gateway. The



drum, *ayaka* pillars and the casing slabs with sculptures are shown behind the wall. A *haravala* surmounts the dome with umbrellas at its two corners. *Devra* and *devarishi yakshas* adorn the stupa with the offerings in the tray. The *abhermacakra* pillars on either side stand behind empty thrones suggestive of the Buddha. Above the wheels, the dwarf and *devas* play on musical instruments. The *devra* at the top shows three scenes from the life of the Buddha. The scene on the right shows an empty throne surrounded by sleeping *devas*, some leaning against the musical instruments they play upon, which suggests the departure of *Siddhartha* from his home at the dead of night. The central scene shows *Bodhisattva* seated on a throne and surrounded by *Mara*'s daughters and hosts, one of whom on the left raises her hand to strike the *Bodhisattva*. *Mara* stands with a club in his hand. The scene on the left shows the Buddha suggested by the empty throne. Below the Buddha tree is being adored by monks, laymen and women. Between the two middle pairs of knots are *naga*-couples. The inscription reads, "*(Elaboration) in Siddhartha's! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samudra, the son of the householder Sampla, living in the chief city of Puli district and by the Householder Kaurikandi for welfare and happiness of the world*". The musical instruments such as the harp and drum, the various attitudes of the sleeping women and the playful dwarfs below the seat of the *Bodhisattva* in the center are interesting.

- *222 Fragment 200-250 CE
H 67 cm
B 9 cm
T 3 cm

Scenes from the life of the Buddha such as the renunciation, the first sermon and the worship of the Buddha.



223 Fragment of the Dharmachakra pillar 200-250 CE

Top and bottom portions of the pillar is broken and lost. Two lion riders are guarding the upper portion of the pillar while two such riders guard the pillar near the centre. Chakraband is missing.



224 Fragment 100 CE

H. 80 cm
B. 47 cm
T. 8 cm

Contains grove. Completely deteriorated.

*225 Stupa slab 200-250 CE

H. 80 cm
B. 47 cm
T. 8 cm

Worship of the Buddha. Part of a broken casing slab. The Dharmachakra pillars are shown in the top panel. The Buddha is depicted in physical form in the centre. Similar to SI No. 224.



*226 Frieze 200-250 CE

H. 33 cm
B. 53 cm
T. 17 cm

Shows two figures of the Buddha alternated with two angels. The inscription means "... the venerable Bu... disciple of the venerable Naddasire inhabitant of Mahasagana and disciple of ..." the venerable Bu... disciple of the venerable Naddasire inhabitant of Mahasagana and disciple of ..."

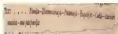


*227 Fragment 200- 250 CE

H. 22cm
B. 50 cm
T. 13 cm



Two figures of the Buddhas alternated by two *nagas*
This inscription No 182 (IV E. 13)



means, "This is created by the revered *Shamashira* *Pasam*, *Maghava*, *inda* and the lay worshipper *Ravara*"

228 Fragment 200- 250 CE

H. 58 cm
B. 22 cm
T. 5 cm
Contains lion.



229 Snake slab 200-250 CE

H. 89 cm
B. 100 cm
T. 16 cm

Cracked in the middle and badly mutilated. Shows a five headed serpent opposite the entrance of the miniature stupa. The numerous figures of *Nagas* in Buddhist sculptures are due to the important role they play in Buddha's life and their great reverence for the Master. *Naga* *Empatra* was eagerly awaiting the appearance of the Buddha in the world. *Naga* *Macshade* protected him from a terrible storm for over a week. The *nagas* got their own share of Buddha's relics which was protected by them even from King *Asoka*. Some of the *Javanese* sculptures have the story further through (no, fig. 1, Ferguson, *glibus*, *evii*), Vogel 2, pl. 3, Burgess 1, pl. 31, 2, *glibus*, fig. 2). On one occasion the *nagas* enabled the Master, accompanied by *Ananda*, to cross the river *Ganges* in a boat formed by their hoods, instead of by two bridges of boats prepared by King *Asvatara* and the *Licchavi* nobles (C. *Srinivasan* 1977: C, p. 70).



- 230 Fragment with three Buddhas and three stupas
280- 290 CE
H: 21 cm
B: 85 cm
T: 8 cm



Shows three Buddhas and three stupas

- 231 Fragment 100 BC
H: 70 cm
B: 57 cm
T: 6 cm



Shows a number of umbrellas as they would be over a stupa. On the raised portion to the right is shown a tall dome built of terraces. Above the dome are the branches of a tree. At the base of the dome is a Chaitya window surmounted by a trident. In the Chaitya- window is shown the figure of yaksha Chandramukha wearing turban and ear-rings.



The inscription No. 34(B, 1) on the yaksha's turban means "yaksha Chandramukha residing in Raha."

TEXT : Yakho Candamukho rakuniṅgi

- 232 Fragment of stupa slab 280- 290 CE
H: 94 cm
B: 35 cm
T: 13 cm



Minute carvings represent some scenes in structure

*233 Fragment 200-250 CE.

H. 40 cm

B. 35 cm

T. 13 cm

Contains the Buddha and his disciples.



*234 Fragment of stone slab 200-250 CE.

H. 36 cm

B. 81 cm

T. 14 cm



235 Mutilated stone slab 200-250 CE.

H. 93cm

B. 90 cm

T. 23 cm

Shows the stupa. The coping of the railing shows animals and men instead of the garlands. A seated woman and a standing monk are shown on either side of the gateway. The Buddha is seated on a throne opposite the entrance. On either side is an elephant with rider. Below are dwarfs, the hosts of Mara, whom the Buddha overcomes. The devotees kneel and worship. Immediately above is a panel showing the miracle under the *Jambh* (botanical name - *Strychnos cuneata*) tree. The stories of Nanda and his conversion and Mandhata's reign in heaven along with Shakra are also represented here. The inscription at the base No. 103 (IV C, 9)



103. Salha (and) Nagas phrasavathas phrasavathas Nagas

Salha . . . Nagas phrasavathas phrasavathas . . .

Means "Nagas (liberation) to the Lord" Erected by the merchant's wife Nagha at the small Chhatra of the merchant Nagas residing in village parts, for the . . . All"

*236 Fragment 200-250 CE.

H. 28 cm

B. 89 cm

T. 7cm



Contains three Buddhas and three figures

*237 Fragment of *Dharmachakra* pillar 200-250 CE.

H. 56 cm

B. 17 cm

T. 3 cm



238 Fragment 200- 250 CE

H. 22 cm

B. 81 cm

T. 13 cm

This panel depicts the story of Sarvasatada (*Sita Jataka*). When king Sarvasatada (i.e. *Sita* of Hindu Mythology) was in his court a dove fell on his lap and the bird sought protection from the hunter who chased it. Sarvasatada quickly intervened. The hunter, on the other hand, claimed rightly his game. So to keep his word, the king agreed to part with his flesh equal in weight to that of the dove. But when actually the king's flesh was cut and weighed against the dove, the weight of the latter could not be compensated. So the king decided to offer his entire body, the story is popularly known as "the Emperor *Sita* and the dove" (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.250)



The panel on the left shows the Buddha preaching. The next panel shows the king Sarvasatada seated on a throne. With the hand on his left thigh, a hunter kneels in front of him. Below the king is cutting flesh from his thigh and a balance is ready to receive it. The third panel shows *Vishnu* preaching to a Naga couple (See Acc. No.3 for story). Aprimees is the yakkini called *Parasaka* is seen to *Vishnu*'s right. There are others seated and listening. The last panel on the right shows a *raspa*.

*239 From 200-250 CE.

H. 34 cm

B. 67 cm

T. 13 cm



Two Buddha figures alternating their aspect. The inscription No. 119 (CV II, 14)

Text : *Siddha nam Niganta sarasvatas Eka Madhupala jata*
Siddha Madhupala

means, "Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk Siddhanta, living at Mundara."

*240 From 200-250 CE

H. 33 cm

B. 106 cm

T. 19 cm



Shows a rail pattern and two panels of sculptures, one depicting a pillar of fire (symbolizing Buddha) and the other the worship of the throne

*241 Fragment of stupa slab 200-250 CE

H. 93 cm

B. 83 cm

T. 19 cm



Shows a Stupa. The coping of the railing shows men and animals. Deities carrying trays on their heads are shown on either side of the entrance and devotees follow them. At the entrance *parvatas* (vases full of water, coconut etc) are shown. Opposite the entrance, the Buddha is shown seated on the coils of the serpent chief. *Machhanda*, attended by *chauri* – bearers and worshipped by devotees and *Nagas*; within the railing are tall pillars

242 Frieze 200-250 CE.

H. 21 cm

B. 103 cm

T. 16 cm



Shows haloed Buddhas and *stupas* alternately, four of each. The *stupa* has a pair of triple umbrellas projecting sideways. The inscription No. 109 (IV E,9)

TEXT: . . . *Haghada Kāṇḍaḍaya Saṃghaḍaya* . . . (i)ma uṃṃṣa
patihavita ti.

means, "This coping stone was set up by ... Haghada, Kāṇḍaḍa (Skandada), Saṃghada".

*243 Fragment of casing slab 200-250 CE.

H. 60 cm

B. 39 cm

T. 4 cm

Story of the *Ramagrama stupa* (refer SL No.182). Here the *stupa* is guarded by snakes. A railing is at the base. Above the railing are three pilasters with animals on their capitals supporting another railing



*244 Fragment 200-250 CE.

H. 35 cm

B. 21 cm

T. 11 cm

Story of the conversion of *Nanda*. *Nanda*, a cousin of the Buddha, was enjoying worldly life with his wife *Janapadakalyani*. The Buddha wanted to convert him and so went one day to his house, gave him a bowl and asked him to follow him (The Buddha). *Nanda* hesitatingly followed the Buddha to heaven where he was shown a monkey on a burnt stump of a tree and also divine damsels of surpassing beauty. The Buddha promised *Nanda* those nymphs if he adhered to ascetism. When *Nanda* began to lead an austere life he became a rigorous monk and never again thought of worldly pleasures. The lowest panel shows *Nanda* and his wife attended by a woman. The Buddha is seen entering the gateway. *Nanda*, now seen near the Buddha, holds the bowl. The next panel at the top shows the Buddha seated on a throne preaching to his followers while *Nanda* is grieving for his lost wife. The top panel (broken) shows *Shakka* seated with his wife on a throne surrounded by the nymphs whom the Buddha shows to *Nanda*.



245 Fragment 100 CE

H. 81 cm
B. 69 cm
T. 14 cm

Shows a building with railing and horse shoe shaped windows with thick walls. The inscription at the top No. 46 (III B, 4)



Text: 1. *... ..*
2. *... ..*

Means, "the gift of *Luci (Lakshmi)* (Pati for *Saudrit Lakshmi*) the mother of..."



246 Fragment with Buddha Worship 150 CE

H. 35 cm
B. 28 cm
T. 14 cm

Shows Buddha Worship



247 Fragment of pillar 150 CE

H. 135 cm
B. 45 cm
T. 18 cm

The pillar is octagonal and has three panels of sculpture on each face. The top panels show a *stupa* surmounted by umbrellas. The other panel shows the Buddha standing on a lotus with right hand in *abhaya mudra*. The inscription No. 93 (III F, 7) means "Gift of the worthy *Dhama* woman daughter of the worthy *Arti*". The inscription in letters of the seventh century A.D. seen above the previous one

Text: 1. *... ..*
(above that) — in letters of the seventh century A.D.
2. *Vijayaprasanna*

Means, "Of the auspicious one, beloved of the Brahmanas"



248 Fragment 200-250 CE

H 58 cm

B 19 cm

T 7 cm

Shows the left side of a goddess seated on a lotus and holding a lotus in her left hand. On the right are small figures of flying goddesses one below the other. Opposite each of the goddesses, from top downwards, are shown an elephant, a snake, a dancing boy and a boy with hands over his head and an elephant.



249 Fragment of casing slab 100 CE

H 140 cm

B 23 cm

T 8 CM

Portions of three women and of a celestial being. The top panels show a lady wearing heavy anklets and with hands joined in adoration. Legs of a man are seen above her. Between these panels is a border of garlands.



*250 Fragment of casing slab 100 CE.

H 71 CM

B 28 cm

T 7 cm

Shows portions of a building



251 Fragment of casting slab 100 CE

H 36

B 82

T 9

Shows three lions and three Triskelae



252 Fragment of casting slab 100 CE

H 116 cm

B 116 cm

T 11 cm

A row of three lions over a border of four-petaled flowers. Below this are two dwarfs carrying a pile with a gong attached to it. They are beating the gong. Lower down are four monks flying in the air with brooms in the praying pose.



253 Casting slab (broken) 200-250 CE

H 119 cm

B 88 cm

T 30 cm

The worship of empty thrones under a Bodhi tree. Men and women carry offerings, Devas hover above.



254 Fragment of casing slab 100 CE.

H. 92 cm

B. 29 cm

T. 11 cm

Shows a man, woman and flying *deva* (*Gandharva*).



*255 Fragment of pillar 200-250 CE.

H. 124 cm

B. 34 cm

T. 10 cm

Depicts the four principal scenes from the life of the Buddha. The lowest panel shows *Siddhartha* fleeing from *Kapilavastu* on his horse, *Kanthaka* preceded by his charioteer, *Chanda*. Dwarf *Yaksha* hold the hoofs of the horse to prevent the least noise being heard and *Devas* attend on the Buddha holding an umbrella over his head. The next panel above shows the temptation of the Bodhisattva by *Mara* and his daughters. The third panel shows the Buddha (headless) preaching at the Deer- Park in *Sarnath* suggested by the deer in front of the throne. The top most panel shows the scene of the *stupa* worship, suggesting the decease of the Buddha. Celestial beings fly above; the one on the left carrying the turban of *Siddhartha*. The inscription at the top No.100 (IV A, 13).

TEXT 1 . . . Bhagavā Kāśyapaḥ sūyamāṇo Vāseyaḥ śrī
2 . . . yā Hāmagī bhāgīyāḥ Bodhiyā upāyā mātā pūjāyā pūjāyā (10)
3 . . . 4

means, "(Adoration) to the Lord" This slab was set by *Hamgi*, the daughter of sister *Bodhi* Of the nun *Vāsa* residing at *Kavurura*".



256 Frieze 200-250 CE.

H. 27 cm

B. 118 cm

T. 18 cm

Stupas and haloed Buddhas.

The inscription No.108 (IV E, 8), below them

TEXT 1 . . . nāyakaḥ Nākaṇḍapakiḥ . . . Chadasiri . . . Siri . . .
Dharmasampannāya Buddhaya ca dharmā dharmāṇāṁ anāraṇṇaṁ nanda maggaṁ
hetukena

means. "... coping, gift of the merchant's wife *Nakachampaki* ... *Chadasiri* ... *Siri*, the wife of a rich *Caravan loader* *Budhila*".



***257 Fragment of crucifix 100 CE**

H. 58 cm

B. 46 cm

T. 14 cm

On one side is a dwarf wearing a cross belt and turban, dancing with right leg raised, on the other side is a lotus



***258 Small fragment of drum 100 CE**

H. 21 cm

B. 20 cm

T. 3 cm

Shows a dwarf feeding a curious animal with stag's horns and lion's face beside which is seated another similar animal whose face is lost.



***259 Fragment 100 CE**

H. 78 cm

B. 36 cm

T. 11 cm

Shows a building with railing and arched windows. Two women are shown at the top. The arch was thought of as unknown to India before the Muslims brought it from West Asia. This sculpture shows that this theory of the XIX century historians is not true.



***260 Fragment of ceiling slab 100 CE**

H. 34 cm

B. 83 cm

T. 5 cm

Shows border of running animals and flowers.



*260 Fragment of casting slab 100 CE

H 34 cm
B 80 cm
T 5 cm



Shows border of running animals and Trishulas.

*262 Fragment 200-250 CE

H 11 cm
B 35 cm
T 3 cm



Three nimbos, wearing a nimbos or halo surrounding the head indicating an aura of glory or power. Buddhas under the *Shofo* tree each attended by auras.

263 Fragment of cross bar 150 CE

H 59 cm
B 45 cm
T 4 cm



Depicts the story of *Sarvamandala* (*Sarovandala Astaka*) (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.290). In the sculpture the king is shown seated on a throne in his court. The dove is on his lap. Lower down the hunter cuts the flesh of the king by means of a knife. On the right is the scene (broken slab) of the king entering the scale of a balance.

*264 Fragment 200-250 CE

H 22 cm
B 120 cm
T 9 cm



Shows five Buddhas and five stupas.

***265 Fragment 200 – 250 CE**

H 49 cm

B 24 cm

T cm 3 cm

Contains *nagas* and lotuses.



266 Fragment 200 -250 CE

Contains an *adoring man*.



267 Fragment 100 CE

Shows a *devotee* - a damaged, human up to the waist and bird below it. Completely *damaged*



268 Fragment 150 CE

Shows the Buddha amidst devotion.



269 Cross bar 150 CE

H 88 cm

B 88 cm

Contains lotus designs

270 Cross bar 150 CE

H 108 cm

B 71 cm

T 9 cm

Contains lotus designs



271 Cross bar 150 CE

H 56 cm

B 86 cm

T 8 cm

Contains lotus designs



272 Cross bar 150 CE

H 70 cm

B 70 cm

T 8 cm

Contains lotus designs



273 Cross bar 100 BC

H 71 cm

B 89 cm

T 10 cm

Contains archaic lotus designs



- 274 Fragment 150 CE
H. 21 cm
B. 13 cm
T. 5 cm

Contains a figure of a spirited man.



- 275 Part of a pillar 150 CE
H. 120 cm
B. 47 cm
T. 5 cm

Lotus has a border of foliage, the curls of which enclose animals and birds.



- *276 Fragment of pillar 190 BC
H. 33 cm
B. 39 cm
T. 8 cm

Parts of elephant, bull and two men.



- *277 Small fragment 190 CE
H. 32 cm
B. 28 cm
T. 5 cm

Shows a pillar top with figures of lions placed back to back.



*278 Frieze on pillar 200-250 CE.

H. 115 cm
B. 80 cm
T. 6 cm



The pillar is topped by two winged lions placed back to back. The frieze has a railing pattern, the worship of a *stupa* and the enlightenment scene. Below is a border of running animals. The inscription : No.7 (IB. 16).

TEXT: *Sidham ucāsikāya Sivalāya saputikāya saduhitukāya deya dharmā*

means, "Success! Pious gift of the woman lay worshipper (*uvāsikā*) Sivalā with her sons and daughters".

*279 Frieze 200- 250 CE.

H. 32 cm
B. 112 cm
T. 9 cm



Shows railing pattern and three scenes and is inscribed. On the right is the descent of the Bodhisattva, at the centre is *stupa* worship and on the left is the worship of the *Dharmachakra*. The inscription: No.99 (IVA, 10).

Text: *Sidham Kudravināśa bhayā Nāga arāśāsa dukarāśāsa
Vidhikā arāśāsa ca Budharakhitāya natya ca (Sāa Budharakhitāya
natya) ca jaya dāna.*

means, "Success! Gift of a slab at the northern gate by the young monk Vidhika , disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhita and by her granddaughter Chula Budharakhita". Asokan Brahmi in Pali".

*280 Fragment 100 CE.

H. 23 cm
B. 36 cm
T. 4 cm



Contains the Buddha and *stupa*.

281 Fragment 100 CE

H. 57 cm
B. 82 cm
T. 3 cm

Depicts the story of the conversion of the Jattilar. The Jattilar were opponents of the Buddha. But the Jattilar were finally made to surrender to the Buddha by his flood miracle. The Buddha caused an unprecedented flood to occur and floated on it to the surprise of all including the Jattilar who at once bowed to him. Here the Jattilar are shown standing with their hands joined above their heads in adoration after the miracle of showers, which is indicated by the many close parallel lines above



282 Fragment with a bull 100 BC

H. 48 cm
B. 90 cm
T. 8 cm



283 Fragment of frieze with animals
100 BC

H. 21 cm
B. 43 cm
T. 4 cm



284 Fragment with vishvadevaya
100 BC

The grand shrine around the Bodhi tree is shown built as to form a Dharmasala or monastery as well. Four stupas are preserved. The tree is adorned with garlands and is worshipped by two flying devas. This shows a multi-storied structure as early as 100 BC in India. This is probably a unique structure in the world at that time.



285- Fragment of pillar 150 CE

H- 48 cm

B- 65 cm

T- 6 cm

Depicts the story of the conversion of Nanda. On the right, Nanda is shown hurriedly following the monks with his face turned towards the palace and his right hand in the attitude of assurance to the women in the balcony. Next, he is shown as an unwilling monk pining for his house and pulled back by children.



Further left the haloed Buddha, followed by Nanda proceeds to heaven. On the way they see the monkey on a stump of a tree shown close to Nanda. On the left, the divine symbols are shown seated or standing under the wish-fulfilling (*Kāṃboja* *Hṛdāśay*) tree. The Buddha promised to get these symbols for Nanda if he adhered to asceticism.

286- Fragment of pillar 150 CE

H- 102 cm

B- 42 cm

T- 6 cm

Depicts the story of the love unrequited king (*Chandrabodhi Astaka*). Shows two men and a border of goats. Once, *Brahmadatta*, the king of Benares, went to the royal park for merry making. He saw these lovely women who were no other than the wife of the *Bodhisattava* and fell in love with her. He learnt from the *Bodhisattava* that she was only his partner in asceticism, then the king ordered his men to carry her to his palace in spite of her protest. Failing in his attempt to force her to yield to him the king took her back to the *Ikshvaku* *astaka*. He saw to his surprise that the *Bodhisattava* was unaffiliated and calm over the affair (Prof. Cowell, E.B., Editor, (1989), Vol IX, p. 13).



The panel on the left shows the king's men carrying off the women. In the next panel she is brought before the king. She stands resting her hand on the woman beside her. The circular panel above shows the horse, *Kampha*, with a rider preceded by *Chanda*. The left panel below shows the Buddha depicted as a flaming pillar being adored by men of rank. There is another similar figure in the panel on the right. In this period the most often used symbol for Buddha apart from the empty throne and feet, is a flaming pillar above feet on a lotus crowned by a *Triratna*. (Sivaramamurti, C. (F.E. 1942, R.E. 1998, p. 31)

287- Fragment of pillar 150 CE.

H- 84 cm

B- 26 cm

T- 4 cm

Represents the story of the departure of *Siddhartha*



*288 Fragment of pillar 150 CE

H 40 cm

B 36 cm

T 5 cm

Represents the story of Mara obstructing the feeding of the Pacceka Buddha (*Khaddarasagare Janaka*). In order to stop a Treasurer from giving alms to a Pacceka Buddha, Mara engrosses a yawning gulf of fire. Undaunted, the Treasurer steps forward, to be borne up by a lotus from which he tenders his alms to Mara's discomfiture (Prof.Cowell, E B., Editor, (1999), Vol 1, p.100)



*289 Fragment 150 CE

H 31 cm

B 31 cm

T 5 cm

Shows mutilated figures



290 Fragment of pillar 150 CE

H 86 cm

B 48 cm

T 8 cm

The broken sculpture represents the story of the scene of music in the bottom (*Avarodharanginaka*). Once the Bodhisattva was born as a treasurer Buddha who had just risen from his seven days trance came to his house to get food. The Bodhisattva sent his men to get food for the guest. Mara obstructed them knowing that the Pratyeka Buddha would die if he did not get food that day. But learning this from his men, the Bodhisattva set himself for the task and with firm resolve overcame Mara and was able to feed his guest. On the left, the Bodhisattva is shown riding on a hooded serpent which represents the obstacles put in his way by Mara. The kneeling alms-giver is Mara after his defeat, there is another man with a staff on his shoulder with something wound around it. In the right panel, the Bodhisattva is seen hurrying with his wife to feed the pacceka Buddha. *Parichchekka danteva Pratyekasam Pahi*



- 291 Fragment 200-250 CE
H 61 cm
B 26 cm
T 6 cm

Shows a *yajña* on pilaster



- 292 Fragment of cross bar 150 CE
H 52 cm
B 91 cm
T 6 cm

Depicts the scene of the story of Vidura (*Vidura-vandana* Jataka) Ref. 51, No 5 of the Madras Museum series. The panel on the left shows two men, *Pannaka* and king *Dharmapala Korabba* addressing each other with raised hands. They are playing dice, which are seen on the rectangular board above. Their men are seated around them. On the right, beyond the pillar, with *Pannaka's* horse and his dwarf attendants (*janas*)



- 293 Fragment 150 CE
H 27 cm
B 64 cm
T 3 cm

Contains a lotus.



- 294 Fragment of pillar 150 CE
H 92 cm
B 67 cm
T 6 cm

On the knob is a figure of the Buddha and some *kartikas*



295. Fragment of pillar 150 CE

H. 82 cm
B. 25 cm
T. 5 cm

Shows long, muscular and necked horse



296. Base portion of pillar 150 CE

H. 169 Cm
B. 81 cm
T. 6 cm

Shows woman in a kirtan



297. Pillar fragment 150 CE

The worship of the Buddha *Pusha* is shown here. The poses of the women are interesting



298. Fragment of ceiling slab 160 BC

Shows two men and a border of geese. The goose (*Anas*) is a semi-aquatic bird like a large duck, with webbed feet and a long neck. Several species of wild geese are found in northern India. The Sanskrit and Pali name *hansa* is often incorrectly translated as 'swan' but geese are not native to India and were unknown to the ancient Indians. The geese so often referred to in the *Pitopaka* and later Buddhist literature is *Anser indicus*, the Bar-headed Goose. About the size of the domestic goose, this beautiful bird has grey, white and brown plumage and a white head marked with two distinctive black bands. Its gentle, musical 'ong ong ong' call is widely acknowledged to be one of the most enchanting in the natural world. The Buddha was sometimes compared with the goose and the bird's characteristics and habits were often used by him as a metaphor for certain spiritual qualities. (<http://www.buddhanet.net/content.php?id=156>)



299 Copying fragment 100BC

Flower garland supported by a strange looking divine dwarf
(gana)



*Marked sculptures are displayed in the gallery Others are in the reserve collection.

CHAPTER - XIII

SALIENT POINTS OF THE MINUTES OF THE MEETINGS OF THE COMMITTEE ON THE CONSERVATION AND REORGANISATION OF THE AMARAVATI GALLERY

The First meeting of the "Committee on Refurbishing the Amaravati Gallery" was held on 27th February, 2006 at the Director's Chamber under the Chairmanship of the then Director of Museums, Thiru M A Siddique, I.A.S.

IMPORTANT POINTS OF THE MINUTES OF THE FIRST MEETING OF THE TECHNICAL COMMITTEE ON REORGANISING THE AMARAVATI GALLERY -27th FEBRUARY 2006

MEMBERS PRESENT

| | | |
|---|--|-------------|
| 1 | Thiru M A Siddique, I.A.S., Director of Museums | Chairperson |
| 2 | Thiru R Balasubramanian, Curator (Archaeology) | Coordinator |
| 3 | Dr.T.Sathyasanth Superintending Archaeologist, ASI, Southern Circle, Chennai 9 | Member |
| 4 | Thiru.K.T.Narasimhan, Superintending Archaeologist, ASI, Temple Survey Project, Chennai 9 | -do- |
| 5 | Dr.VN.Srinivasa Desikan, Retired Assistant Director of Museums | -do- |
| 6 | Thiru. M.G.Chellappaghalu Retired Tech. ASI, Chennai | -do- |
| 7 | Thiru Narayanan, Assistant Engineer, Department of Archaeology, Chennai | -do- |

The Committee visited the gallery and the storage room. The Committee decided that the following actions shall be taken

1. Documentation of the existing sculptures. The committee stressed the importance of photographs

documentation of the existing sculptures to record the present state of the sculptures. The curator informed that the photography of the sculptures had already been done.

2. **Removal and cleaning of sculptures:** The first task in reorganisation is to carefully remove the sculptures embedded in the walls of the gallery, and take up cleaning and conservation of the sculptures before they are ready for reinstallation. The Committee recommended that one or two pieces viz , the lotus metal lion may be first cleaned and then after seeing the results, cleaning and conservation work may be extended to other pieces. The Committee noted that most of the pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken by employing skilled Sappers, after all the already removed sculptures had been moved into the storage room.
3. The Committee opined that services of a reputed architect should be procured to design the layout of the proposed gallery. The curator, Thiru Balasubramanian was asked to enumerate and categorise the sculptures so that grouping of sculptures for the layout could be finalised.
4. A model of the Amaravati Stupa should be prepared that may be kept in the centre of the proposed gallery. The existing model of Perry Barren was not taken into account.
5. The roof of the gallery should be repaired to ensure that there is no leak during rains.

SALIENT POINTS OF THE MINUTES OF THE SECOND MEETING OF THE TECHNICAL COMMITTEE HELD ON 10-10-2006

The Second meeting of the Technical Committee was held on 10-10-2006 at the Commissioner's Chamber chaired by Dr R. Kannan, I.A.S.

The following members were present.

- | | | |
|----|--|--------------|
| 1. | Dr. R. Kannan, I.A.S., Commissioner of Museums | Chairperson |
| 2. | Thiru R. Balasubramanian, Curator, Archaeology Section, Government Museum, Chennai-6 | Co-ordinator |
| 3. | Thiru K. T. Namasubrah, Superintending Archaeologist (Retail) | Member |
| 4. | Dr. V.N. Srinivasan Desikan, Asst. Director of Museums(Retd) | Member |
| 5. | Thiru M.G. Chelappilla, Retd. Tech, ASI, Chennai | Member |
| 6. | Thiru Narayanan, Assistant Engineer, Department of Archaeology, Chennai-6 | Member |
| 7. | Thiru K. Selvakumar, M.E., Assistant Engineer, (PWD) Buildings | |
| 8. | Thiru Jayaraman, B.E., Assistant Engineer(PWD)(Electrical) | |

The following points were discussed and decision taken

1. An architect should be identified for designing and reconstructing the Amusement Gallery
2. Architect may be selected by following the method adopted by the Archaeological Survey of India, for the Fort Museum, ASI (For pre-qualifications etc.,)
3. AE (Civil), PWD to remove the remaining embedded and other sculptures under the supervision of the Curator Archaeology

4. As soon as the artefacts are removed from the gallery, the AEC(Civil) should take up conditioning the entire area by filling the voids using suitable materials in accordance with archaeological principles.
5. The committee will meet next after the removal of all artefacts, since the pace of removal had picked up recently.
6. Special Bricks of the same dimensions as suggested by Thiru K. T. Namasubramanian may be procured to fill up the voids created in the walls.
7. The work of selecting the architect for designing the gallery will be taken up at the next meeting of the committee.

**SALIENT POINTS OF THE MINUTES OF THE THIRD MEETING OF THE TECHNICAL COMMITTEE
FOR THE REORGANISATION OF THE AMARAVATI GALLERY HELD ON 18.01.2007**

The following members were present

| | | |
|---|---|-------------|
| 1 | Dr. R. Kannan, I.A.S., Commissioner of Museums | Chairperson |
| 2 | Thiru R. Balasubramanian, Curator, Archaeology Section, Government Museum, | Coordinator |
| 3 | Dr. T. Satyanarthy (Retd) Superintending Archaeologist, | Member |
| 4 | Dr. V.N. Srinivasan Desikan, Asst. Director of Museums (Retd) | Member |
| 5 | Thiru R Narayanan, Spl. Gr. Kumar Engineer, Department of Archaeology, Chennai-8 | Member |
| 6 | Thiru K. Selvakumar, M.E., Assistant Engineer, PWD (Buildings) | |

It was unanimously resolved to hand over the Amaravati Project to PWD Civil under the able supervision of the Committee. Pre-qualifications may be quoted to avoid unvetted bidders.

Proceedings were immediately raised on 05.02.2007 to PWD to proceed with the works. The Executive Engineer Thiru Mohanram along with AE (Civil) Thiru Subramanian and Work Inspector Thiru Ravi and the Curator for Archaeology Section, Thiru R. Balasubramanian and Assistant Photographer Thiru G. Ramesh went to Amaravati to study how the objects were displayed and the type of materials used for showcases in the Site Museum of ASI. Based on the experience of Archaeological Survey of India Site Museum at Amaravati, estimates were prepared. Tender procedures were followed carefully and a bidder was selected by the PWD. M/s Modern Engineering, Chennai took up the work and the dismantling works started in August 2008 after the receipt of the funds. All the embedded sculptures were carefully removed one by one and kept on four beds. The removal works were completed in November as they had to complete the works in all respects before the end of the financial year i.e. March, 2009. Late Dr. Shanmugapada I.A.S. was the Commissioner when this work took place.

Due to the specialised nature of this work, the mounting of exhibits for the railing portion alone started. Before starting this work, all the voids in the walls had been closed with suitable bricks and combination mortar as was done on earlier occasions.

A pit was dug for about 5 feet and it was chemically treated. Then concrete filling was done up to 2 feet height. All the sides were treated and a surrounding wall was built with concrete. Dr. Kannan, I.A.S. was succeeded by Dr. Shrinani Gurumatha, I.A.S., Principal Commissioner (Additional Charge) and Dr. Shanifara Kapoor, I.A.S., Special Secretary/Commissioner. The work continued on the lines drawn up by Dr. Kannan, I.A.S. Dr. T. S. Sridhar, I.A.S. Principal Secretary/ Commissioner of Archaeology was placed in charge of the post of Commissioner of Museums when two meetings of the Technical Committee were held.

IMPORTANT POINTS OF THE MINUTES OF THE FOURTH MEETING OF THE TECHNICAL COMMITTEE ON REFURBISHING THE AMARAVATI GALLERY -6TH APRIL 2009

MEMBERS PRESENT:

- | | | |
|----|--|-------------|
| 1. | Dr T. S. Sridhar, I.A.S., Principal Secretary & Commissioner of Museums | Chairperson |
| 2. | Thiru R. Balasubramanian, Censor (Archaeology) | Coordinator |
| 3. | Dr. V. N. Suresh Babu, Retired Assistant Director of Museums | Member |
| 4. | Dr. T. Satyanarayanan Retired Superintending Archaeologist | Member |
| 5. | Thiru K. T. Narasimhan, Retired Superintending Archaeologist | Member |
| 6. | Thiru Narayanan, Assistant Executive Engineer, Department of Archaeology | Member |
| 7. | Thiru A. Subramanian, Assistant Engineer, PWD (Civil) | Member |



The Executive Engineer and Assistant Executive Engineer of the PWD (Civil) Wing attended this meeting as special guests. The Censor, Thiru Balasubramanian explained to the members that photographic documentation was done first in 2002 and then in 2006 and that all the badly affected 110 sculptures identified by the Committee constituted in 1998 were dismantled from the gallery with the help of Assistant Engineers from the Department of Archaeology under the guidance of Dr. R. Kannan, IAS. Then in the third committee meeting, the members unanimously suggested that the work may be entrusted to PWD (Civil) wing. Before taking up the works the remaining embedded sculptures were documented and then the work of



dismantling started after getting funds from Government. The re-erection work of the railing alone had started. Then the members visited the Gallery to-see the works carried out so far. They also scrutinized the plan and made suggestions for improvement of the layout. The plan was approved by all the committee members after due modifications. Then the Members gave the following suggestions to the Curator.

1. Chemical cleaning of the limestone sculptures must be done by Thiru Ashok Dhanu, Chemist, Dept., of Archaeology.
2. Paper pulp treatment is not advisable. This was stated even in 1998 by the previous committee based on which alone the work of removal from the walls was done in 2001.
3. The list of proposed sculptures to be displayed may be prepared by the Curator and submitted to the members. The Commissioner suggested giving all the members a copy of the "Guide to Buddhist Antiquities by A. Aruppan and P.R. Srinivasan". This was done immediately.
4. All the related objects from other sites may also be displayed.
5. Jute/sisal stories to be studied before displaying the objects.
6. Unbreakable fibre-glass to be used for Doors.
7. Off white flooring may be done.
8. The members suggested that all selected objects may be cleaned in-situ.
9. It was resolved that after the selection of sculptures the committee may be convened again to verify the selection.
10. At this point it was also suggested that the selected sculptures may be cleaned using 2% trisodium and clean water.

Further Notes

At the Fourth Technical Committee meeting, the members suggested to place the stone slabs. It took a full week to mount one sculpture as they were heavy stones and had to be mounted carefully with full support. Archaeological principles were strictly followed. The lower portions of the heavy stones were covered with Japanese tissue paper and over those, plastic sheets were tied so that they would not have any contact with building materials directly as it would be detrimental otherwise. Then the pit was covered with concrete to carry the weight of the stone members. All these works were done between January and March 2009 under the careful supervision of the Curator. He had to engage only labourers to carry the materials. No machinery was available. At this stage, the committee members visited the gallery and inspected the works carried out and suggested some improvements which were completed. All the removed sculptures were carefully kept on floor bed and in a building specially built for storing the surplus sculptures. The second and third row of sculptures were mounted carefully and the difficulty was felt by now in mounting

the coping stones as there was no work space for the workforce to sit, stop and install the coping stones. The expert committee was approached for suggestions. Then K.T. Narayanan asked Thiru Balasubramanian, the Curator to use direct poles and chain pulleys. He had approached several agencies to get a small fork lift equipment to do the job. But even the smallest of the equipment could not move inside the gallery as the equipment was bigger in size than the entrance to the gallery. Finally as suggested, direct poles and chain pulleys were commissioned to take up the work. It took one full week to move these sculptures step by step by the end of October 2008. It was a time consuming work. All the selected Jataka story sculptures were carefully mounted on showcases.



Ranganatha Amsavalli Gallery during work

SALIENT POINTS OF THE MINUTES OF THE AMARAVATI CONSULTATIVE COMMITTEE FIFTH MEETING HELD ON 1ST AUGUST 2009

The following members were present

| | |
|---|-------------|
| Dr T. S. Sankar, I.A.S., Principal Secretary and Commissioner of Museums | Chairperson |
|---|-------------|

| | |
|---|-------------|
| Thiru R. Balasubramanian, Curator, Archaeology | Coordinator |
|---|-------------|

| | |
|--|--------|
| Thiru K. T. Narasimhan, Superintending Archaeologist (Retd.), ASI | Member |
|--|--------|

| | |
|--|--------|
| Dr T. Srinivasan, Superintending Archaeologist (Retd.), ASI | Member |
|--|--------|

| | |
|---|--------|
| Thiru A. Subaskumar, Assistant Engineer, PWD (Civil) | Member |
|---|--------|



The Assistant Executive Engineer of the PWD Civil Wing attended the meeting as special guest. The following points were discussed:-

1. The problems felt by the Curator in getting the coping stones at the top of the railing portion.
2. The fragments identified to be displayed in the wall showcases.

The Curator had already identified the fragment sculptures to be displayed in the wall panels and had prepared and showed them to the members. The Chair and members visited the Gallery and saw the railing portion as per completed and took measurements of the coping stones to be placed at the top.

Thiru K. T. Narasimhan came up with a solution and explained to the Asst. Engineer, PWD (Civil) how to go about the work. The remaining portion of the third row, the members felt that could be filled with lotus medallions. A work flow statement indicating likely time-frame and deadline was prepared.

Further Notes

After these works, the floor was laid with marble. It took five weeks to complete this work. All the sculptures exhibited in the gallery were treated well using conservation norms. All showcases were covered with glass panes after keeping the labels so that the visitors can only enjoy the sculptures and they cannot touch and deface them. At this point of time, Government of India released funds for many projects and electrification and air-conditioning the Amaravati Gallery was one among them. New electrical lines were laid to bear the load and pure white metal haloid lights were used so that the entire gallery had uniform lighting. Work was continuing.

Ayaka Pillars

From 18th February, 2013 Dr R. Kannan I A S, who was posted as Principal Secretary and later Additional Chief Secretary, Tourism, Culture and Religious Endowments Department visited the museum several times. He was in additional charge of the post of Commissioner of Museums in two spells, the latter still continuing. He found that the *Ayaka* pillars, the signature piece of the impact of the Andhra regime was not displayed. For the Amaravathi stupa, the first one in Andhra, these pillars had great significance. It was desired to display at least one pillar as a sample. After careful planning, this was done on 15.06.2014. With this the entire work was over.



Ayaka Pillar displayed

The Gallery was inaugurated and thrown open to the public by the Honourable Chief Minister Smt.J. Jayashrinia by video conferencing from the Secretariat, Fort St George on 27.06.2014.

CHAPTER - XIV

MACKENZIE DRAWINGS

INDIA. ANTIQUA. ILLUSTRATA

an Essay to Illustrate

The ANCIENT HISTORY, INSCRIPTIONS & RELIGION

of

INDIA

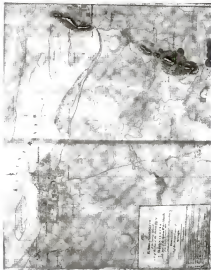
by Drawings of Remarkable Sculptures

Inscriptions, Buildings, Coins & other existing Remains of

Antiquity.

This Edition contains eighty two Drawings
but should not be considered as a new Edition
(total - Eighty six Numbers)

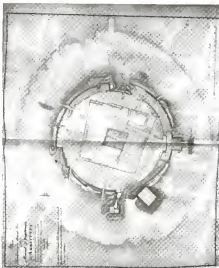
Inscribed : *India Antiqua illustrata or an Essay to illustrate The Ancient History, Inscriptions & Religion of India by Drawings of Remarkable Sculptures, Inscriptions, Buildings, Coins & other existing Remains of Antiquity. This volume contains Eighty Two Drawings (with 1 inscript. Dupl: 2 maps Do an 3 leaves Memorunda etc loose) total Eighty Six Numbers).*



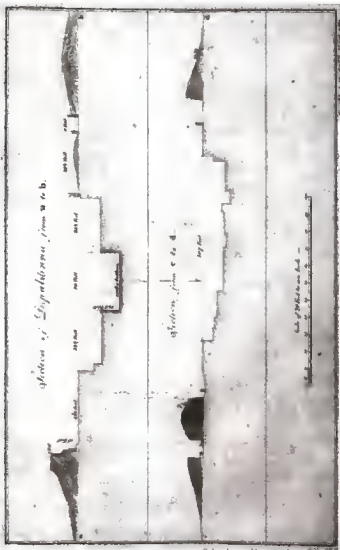
Map of Amara and surrounding countryside based on a survey conducted in 1816
 Inscribed: Plan of the town of Amara and of the country near it, and of the Sea of the
 ancient city of Darasacotah



Plan of Stupa excavations at March 1846
Inscribed: Sketch of Depankhoma at Annawady in its
present state. Inscriptions along the South East side of
the plan read as follows: 6 stones, 20 stones very neatly
carved, 14 stones. Drawn by Newman, 7 stones



Plan of Dupa excavation in June 1817, Plan description of the state of the Mound of Despuhlons in Anvers, showing what has been cleared and what still remains to be removed, laid down from actual measurements June 1817. Scale of 20 feet to an inch. Drawn by J Morris, 26th March, 1819

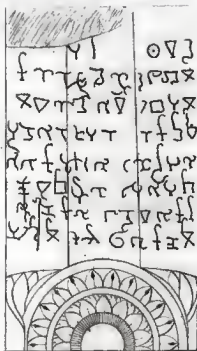


Section plan of the Mahachaitya in June 1817.
Inscribed: Copied by J. Mustie. 6th March, 1819.

1. What is the purpose of the study?
 2. What are the research questions?
 3. What is the significance of the study?
 4. What are the limitations of the study?
 5. What are the conclusions of the study?



Tall rectangular slab bearing an inscription The text is in Sanskrit and it deals with matters of Buddhist principles. The characters used is Brahmi. The lower portion is broken off. *Inscribed* 2 ft. by 1 ft 3 in. *Reduction of an ancient inscription on stone found at Dordokhwa at Amravati* B&O 67, K&S 130.

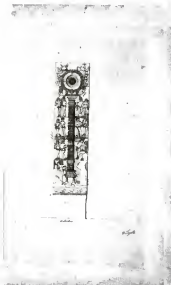


*Fac Simile of an inscription which was placed on the
East side of the South Gateway of Dipaldinna August
1816.*

Broken slab bearing inscription. Inscribed : *Fac Simile of an inscription which was placed on the East side of the South Gateway of Dipaldinna August 1816.* Cop'd by J. Gould 18 December 1817.



Rectangular slab showing Chakravartin Mandhata standing in samabhanga posture and holding his hands in Anjali. BM 49. Kott. 100, Barrot 70. Inscribed: 5 ft. 3 in. September 4th 1876



Tall Rectangular stele showing a column
with wheel on top. Inscribed 5 ft. by 13
in. Sept 14 1816, 22 Sept.



Aspektor at Dargahat in Rajasthan

Piece of the rug coping showing male athletes running, carrying a large gasket (BM 56) on loan to the National Museum of India
 Acquired: 2 ft. 8 in. by 3 ft. 10 in. March 1926



Drum Slab, (BM 87). Inscribed: 3 ft. 3.25 in. by 3 ft. 1 in.
T.A. (Thomas Anderson). Sep'r 1816.



Rectangular Slab showing the birth of the Buddha.
 Inscribed: 5 ft. 1 in. by 2 ft. 9 in. T.A. (Thomas Anderson).



Drum Slab. Inscribed: 4 ft. 8 in by 2 ft. 8 in. H.H.
September 1816.



*The figures in this group
are represented very handsome
with smiling faces, and a serene air.*

H.H. Hamilton 1816

Rectangular Slab showing a *stupa* above and a tree surrounded by attendants below. Inscribed: 4 ft. 7.5 in by 1 ft. 10.5 in. The figures in this page are represented very handsome with smiles on their countenances. H.H. (Henry Hamilton). 1816.



Drum Slab. Inscribed: 4 ft. 5 in. by 3 ft. 0.9 in. *Tope Slab.*
25th Sep'r 1816, M.B. (Marcellus Burke).



Figure 10.10.10

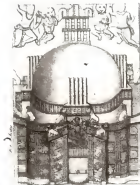
Figure 10.10.10

Figure 10.10.10

Rectangular Slab with four square frames showing a stupa, a seated Buddha with attendants, another seated Buddha with attendants, and Siddhartha on horse back. Inscribed: 1 ft 11 in. by 1 ft 2.2 in. M. B. 10. 17 Sept 1916. This is in the collection of Government Museum, Chennai; Accession Number: 233.



Rectangular slab with two frames showing a king on a throne and a tribe with female attendants. Described, 5 ft. 8 in. by 2 ft. 3 in. This figure is represented in the original with a median smile as her countenance as if looking downward. (The figure as referred to is indicated by an "X" at the bottom centre of the composition. M. H. (Henry Hamilton). 25 Sept. 1896.



Drum Head Inscribed 5 ft. 5 in. by 21 ft. 3 in. H. H. (Henry
Marshall) 26 Sept'r 1846



Rectangular slab showing devotees around a tree
 Inscribed: 3 (S.D. 5th by 34) No. Large stone to the
 SW. 60° Oct'r 1895 M.B. (Marcello's Barbet).

Endless Snows

1864



Dean's Tomb. Inscribed "4 ft. 6 in. by 4 ft. East Inner side Circle No. 6 No. 3 are Burke, and No. 7 by Anderson. Wall of this kind seen in last view. M.H. (Henry Hamilton) 17th October 1846



Two drum pilasters showing (a) a column with wheel on top and (b) four panels showing a stupa, a seated Buddha, another seated Buddha and standing man with horse. (BM 73). *Inscribed* : (a) 4ft. 8 in. by 10.5in. 15th October 1816. (b) 4ft.2.3 in by 8in. M.Burke 20th October 1816.

Loose Stone lying to the S.E.



Rectangular slab showing a horse walking through the gate. (BM 51). Inscribed: 5 ft. 10 in. by 3 ft. 8 in. Loose stone lying to the S.E. H.H. (Henry Hamilton), 18th October 1816.



Rectangular slab showing similar scene to folio 28
 Inscribed: 116. 1m by 50. One *Loose stone lying on
 the S.E. corner of the reservoir M.W. (Henry
 Hamilton), 20th October 1916*



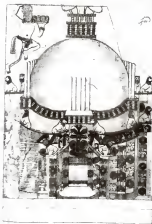
Rectangular slab with two scenes showing two
 deities seated around a chakra above and four
 figures with wheel above and a horse below. (BM
 50) Inscribed: 78 by 3 ft. Loose stone lying on the
 East side. H.H. (Henry Hamblin) 22nd October
 1876

14.

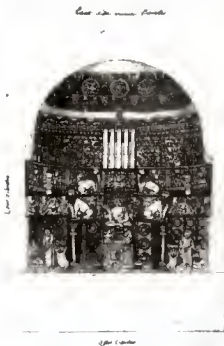
Scene above figure on the south side



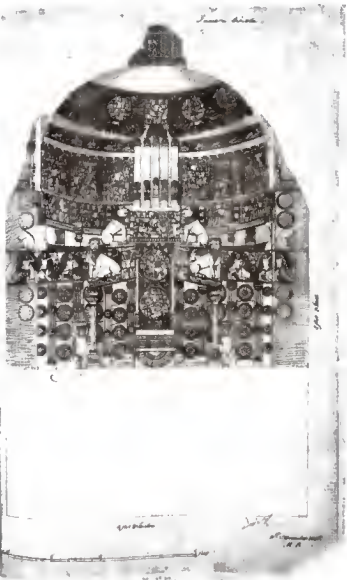
Rectangular slab with two scenes showing four standing figures with a house above and a Naga king with four Naga women below (BM 53) Inscribed 68 by M.10a. Loose stone lying on the south side. *JH* (Henry Hamilton) 25th October 1876



Drum Slab Inscribed 4ft. 6in. by 3ft. 2 in. inner circle
S.W. No. 7 27th October 1876



Drum Slab. Inscribed . 4ft.2in.by 3ft.4in, East side inner circle. T.A. (Thomas Anderson). 12th Nov'r 1816.



Drum Slab, Inscribed : 5ft.1in. by 3ft.2in. Inner circle
S.W.No.6. 8th November 1816. M.B. (Marcellus Burke).



Drum Slab inscribed 50 lin by 30.3m inner circle S W
 No. 17th Nov'r 1816. T.A. (Thomas Anderson) & M.B.
 (Marcellus Barker)



Railing pillar with two lotus medallions, and gandharvas. (BM 46). Inscribed : 6ft. 7in. by 2ft. 9in. Exterior Circle (counting from the North) No. 6 19th November 1816. M.B. (Marcellus Burke).



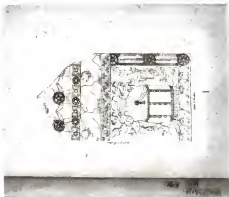
Rising pillar with two lotus medallions. Figures adorning a throne is shown in the area between the medallions. Inscribed. 44.5m by 28.75m. Exterior Circle (intermediate inner circular and no figure)
 No. 25th November 1876 M.B. (Maxwell Barker)

Stone tablet of the East



Stone tablet

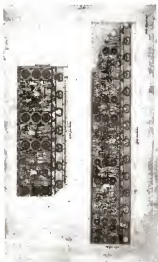
Rectangular slab showing a vase of flowers. Inscribed
 48 95 m. by 26 8m. Limestone to the East C.B.
 (Charles Barnett) Dec'r 1876



Rectangular slab showing a ship. (BM 115) Inscribed: $\Phi\theta$ 9.5 m. by 37 in.
Lower stone to the East. C.B. (Charles Barnett) Dec'r 1846.



Two Pillars labeled "a" and "b" (BM 71), each showing a column with a wheel on top. Inscribed: a) 4ft 10in. by 10in. b), 4ft. 10in. by 10.5in. *The pillars found lying to the South which belong to the same circle. H.H. (Henry Hamilton), March 1817.*



Frieze in two parts showing nobles, a royal procession, Naga people and devotees around a seated Buddha (inscribed: a) 1 ft 5.2 in. by 2 ft 7.1 in. b) 1 ft 2 in. by 6 ft 3.8 in. *M R* (Heun's Museum) March 1847

*The Stone was placed in the
side of the house at Douray.*



Fig. 1.

Fig. 2.

Fig. 3.

Two rectangular slabs showing (a) female figure (b) devotions
reversing a tree and a wheel, described (a) *JN. J. 10. 11. 12. 13.*
7.5m. by 3ft 7.5in. by 1ft 4in. These stones were placed on
either side of the sacred drawing (a) *T.A. (Thomas
Anderson), 15th Feb'y 1837* (b) *W.S. (William Sydenham) 15th*



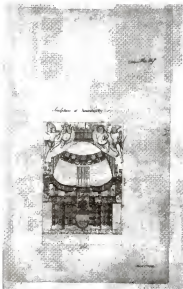
Railing column showing scenes of a newborn child being publicly presented. Above are devotes venerating a peacock. Below is a lotus medallion. Inscribed 5ft. by 3ft. of 4 Stones to the work T T A (Thomas Anderson) M H (Moore Hamilton) March 4th 1817



Dwan Siah. Inscribed. 3ft by 3ft. 9 2/3in. Outer circle. 2. Shown to the North. W.B. (William Swinhoe) 9th March 1817



Two medallions (perhaps the inner and outer face of the same piece) inscribed 30 by 30. In Outer Circle 2nd W.M. (Morris Hamilton) March 8th 1817

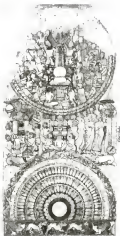


Dram Slab (BM 81) Inscribed 4.5 ft. by 3 ft. Sculptures at
 Anurawady. November No 7 March 1936.



Drum Slab. (BM 69). Inscribed : 4l. lin. by 3ft.9.5in. H.H.
(Henry Hamilton). 14th March 1817.

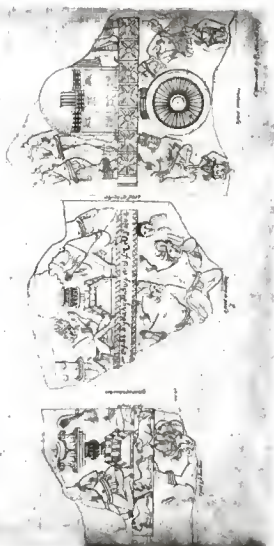




Wooding pillar with two large medallions. Inscribed:
60.7in by 30.1in H. (Henry Hamilton) 12th March 1817

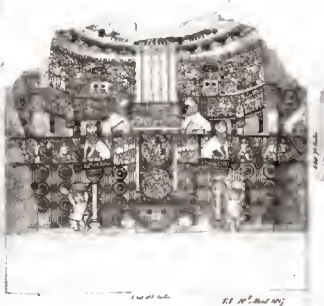


Running medallions carved with scene of men running through a crowd
 Inscribed: SPQR OPTIMO PRINCIPI. H. H. (Harry Hamilton)
 14th March 1417



Three fragments showing (a) four devotees surrounding a building (b) seated Buddha and man on horse (c) three men on stools (BM 52). Inscribed; a) 4ft.6.5in. by 3ft. 8in. (b) 3ft.10.5in. by 3ft.8in. (c) 3ft 1in. by 2ft.9.5in. C. Barnett 17th March 1817.

*Inner Circle
No. 1
to the North East*



2nd Circle

Drum Slab. (BM 85). Inscribed: 3ft.7.5in. by 3ft.11.5in. *Inner Circle No.1 to the North East. T.A (Thomas Anderson), 20th March 1817.*

After the death of the King



Railing pillar showing a seated king and queen above a lotus medallion. Inscribed: *Sh. B. Sen by Sh. B. Sen*
Outer Circle No 9. M.B. (Marcellus Barker) March 1877

1877. 1877. 1877.



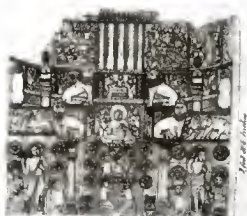
Figure 10. The Pillar.

Figure 10

Figure 10

Rising Pillar with scenes of devotions, nobles and a bullock cart. Inscribed: 40 10 5m by 28 10 6m. Outer circle No. 8. M. B. (Marvellus Barker) March 1817

Inner Circle East side
No. 12



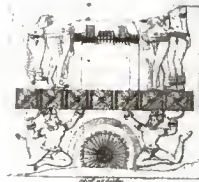
After Schuchman

W.S. March 1817

Broken drum slab showing half a stupa. Inscribed : 2ft. 10.6 in. by 2ft. 8in.
Inner Circle East side No. 12. W.S. (William Sydenham). March 1817.



Two rectangular fragments showing (a) legs and lower torso of seated figures venerating a throne (b) four standing and two seated people. Inscribed: (a) *SB 10a*, by *SB 7-23m*, C.B. (Charles Barnett) March 1817 (b) *SB 5-9m*, by *SB 5-4m*, M.B. (Marcellus Barde) March 1817

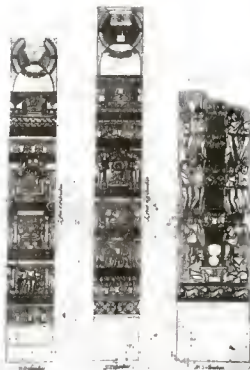


Two fragments showing (a) a wheel and stupa (b) humans and gandharvas. Inscribed : a) 3ft.7.5in by 3ft.6.5in. b) 3ft.6in. by 3ft.5.75in. C.Barnett March 1817.



Railing Pillar. Ceramic image shows devotees surrounding a throne
 Second figure above and lotus medallion below. (Inscribed: 40 7 5m
 by 20 8 9m Chow Circle No. (14 or) 21 M B (Marcellus Baskie)
 March 1917)

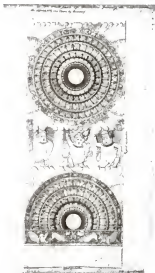
*Pillars found lying on the South
within the circle of the inner circle.*



Three Pillars carved with (a) seated Buddhas and a stupa capital (BM 84), (b) seated Buddhas and a stupa Capital (BM 86), (c) a column surrounded by devotees. Inscribed : a) 4ft. 1.8in. by 7.2in. b) 4ft. 6.9in. by 7.2in. c) 3ft. 5.9in. by 11.4in. Pillars found lying on the South which belong to the inner circle. M.B. (Marcellus Burke). April 1817.



Railing pillar showing three Ganas. Lotus medallions above and below. Inscribed - 64/0.75m. by 26/10m. C.B. (Charles Barnett.) April 1877



Railing pillar showing three Ganes. Lotus medallions above and below (BM 11). Inscribed . 48 11 22a. by 38 9 22a. Sculpture on the back part of the stone forming the outer circle (the opposite side was drawn by Newman). C.B.(Charles Barnett) April 1817



Medallion showing devotees around a stupa. (BM, 8).
 Inscribed : 2ft.11.5in. by 3ft.3.3in. *The best finished
 sculpture in Depaldinna. Outer gate. H.H. (Henry Hamilton).
 April 1817.*



Railing pillar showing seated nobles and a young family.
 Lotus medallion below. Inscribed: 5th to 20th C.E. No. 13
 C.R. (Charles Barnett) April 1917

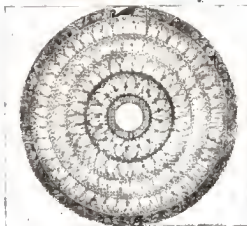
712

*Medal struck in 1817
in the name of the Emperor
Napoleon the First*



Medallion showing a man surrounded by devotes. Inscribed: 20 Flus. by St 2 Ben. Outer circle No 18 (No 19 drawn by Newman) Principal figure Jesus. H H (Henry Hamilton) April 1817. This is now in the Government Museum, Chennai collection. Accession Number 132

*Outer circle 16 (17 drawn by Newman)
After Anderson*

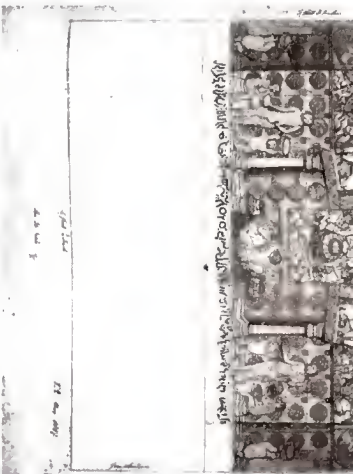


Drawings of both sides of a medallion. The front is carved with dancers and musicians and the back with a lotus medallion. Inscribed : 2f.11in. by 3ft.3in. Outer circle 16 (17 drawn by Newman). T.A. (Thomas Anderson). 15th April 1817.

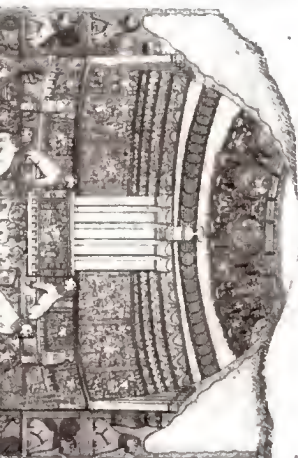


200

Drum Slab No 11 Sp 66-48 07 Sa T.A. (Thomas Anderson)
May 1817.

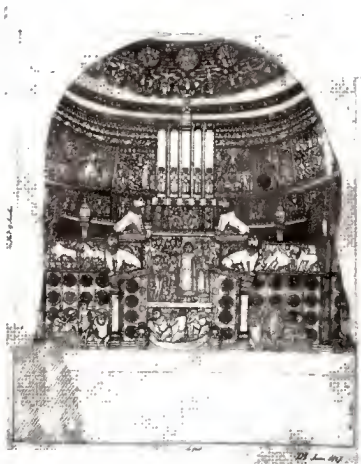


Drum Slab. Inscribed : 5ft. 3in. by 4ft. 0.75in. No. 22 T.A.
(Thomas Anderson). May 1817.





Drum Slab Inscribed 49873a, by 28 Jan Begun by
J. Hunter & finished by Abbotia 15th Sept 1879



Drum Slab. Inscribed ; 4ft.9in. by 4ft. No.27 T.A. (Thomas Anderson). June 1817.



(a) Drama Club and (b) narrow club showing a woman standing under a
 lantern. Incribed: a) 3/4 1000, by 3/4 6 750, b) 3/4 1000, by 10 250
 No 69 T A (Thomas Anderson) June 1817

Fig. 10. 10. 10. 10. 10. 10.



Fig. 10. 10. 10. 10. 10. 10.

Fig. 10. 10. 10. 10. 10. 10.

Railing pillar showing scenes of figures at rest. Lotus medallion below. Inscribed 35 by 35 8 25 by 35. Some East of No 37 T.A. (Thosom Anderson) July 1847



Railing pillar showing devotees surrounding a foot print of the Buddha, a seated man and a seat under a tree. Medallion showing devotees above and lower medallion below. Inscribed: St. 10m by St. 10m. No 37 7 A (Thomas Anderson) August 1817



Plate 1. Pillars.

BM. Asian. 100.

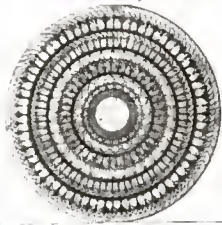
Two railing pillars showing (a) three lotus medallions (b) soldiers and an elephant moving into battle. Devotees surrounding a standing Buddha above and a lotus medallion below. Inscribed: (a) *Op 1 small (width) 34 11 2 in wide No. 57 (b) No. 58. The accompanying Pava style was taken from a stone placed here. R H (Henry Hamsham), August 1917.*



Rukh pillar showing foliage at lotus and a man on horseback wearing
with troops. Medallion above shows a crowd of female devotees. Lotus
medallion below. Inscribed: *Opt 6.3m by 20.9.2 m. J. H. (Hewey
Nashville) August 1847*



Two medallions (probably the front and back of the same piece) showing (a) raised designs surrounding a throat (b) local medallion. Inscribed No 61
H.H. (Henry Henshaw) August 1817



Two Medallion (probably the front and back of the same piece) showing (a) Naga king surrounded by women (b) lotus medallion. Inscribed : 6ft. 1.5in. by 3ft. 3in. No. 59. H.H. (*Henry Hamilton*), August 1817.



Drum Slab. Inscribed : 5ft.3in. by 4ft. No.3 T.A. (Thomas Anderson), 11 Sept'r 1817.

Fig. 1. Drawing from the right hand side.



Fig. 1.

Fig. 1.

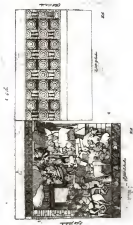
Umsa Slab Inscribed. 4ft 8.25in. by 3ft 6.25in.
No 1. fronting from the right hand side. T. A. (Thomas
Anderson)



Drum Slab described 4ft 8 1/2in. by 3ft 0 25in. No 1 fronting
from the right hand side. T A. (Thomas Anderson).



Dress Slab 51 7m by 46, 0.25m, No. 4 T A. (Thomas
Anderson). 38th Sept'r.



Two rectangular fragments showing (a) heads of cows and (b) making pattern. Inscribed: a) $2\frac{1}{2} \times 7\frac{1}{2}$ in. by $2\frac{1}{2}$ in. b) $1\frac{1}{2}$ in. by $2\frac{1}{2}$ in.
Reges 1st finished 3rd Oct'r 1817 T.A. (Thomas Anderson)



Railing coping with narrative carving showing a seated king, musicians and dancers and a queen reclining on a bed. Inscribed 20th Feb. by 7th & 25th. *Specimen of the Ancient Sculptures from the Dipalpur of Anuradpur. Drawn by Meghala 22nd April 1879*



2887-1001



Piece of railing coping showing a steps being venerated and a seated boy and girls surrounded by women. (BM 34)
 Inscribed 28.6.25m by 38.3.5m. Drawn by Pyndal 27th
 August 1919

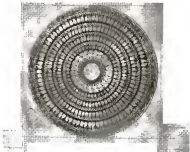


Metallion with seated couple surrounded by attendants. Inscribed 28 6.5m to 28, 6.5m. T.A.
(Thomas Anderson)



Medallion with elephant rider

Inscribed 26.11.5m by 26.11.5m The inscription of this stone is to the south of the apses of the Monastery dome (see last T.A. (Thomas Anderson).)



Lotus Medallion
Inscribed Ground



Inch to mile map of Anasazi in 1806
 Inscribed: Map of Anasazi in 1806. Reduced from the Original Survey of 1806. The Lines of the Divisional Mines of Parryll is denoted by a yellow tinge. Scale of one mile to an inch. Cop'd by J. Moore 5th February 1820



BM No. 83, Kren (1902) 75

CHAPTER – XV

PLATES LITHOGRAPHED FROM THE DRAWINGS IN THE MACKENZIE COLLECTION

Plates lithographed from the drawings in the Mackenzie collection from *"Tree and Serpent worship or Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ from the sculptures of the Buddhist Topes at Sanchi and Amaravati"* by James Fergusson, 1873, W.H.Allen And Co., 13, Waterloo Place, S.W. , Publishers to the India Office, Reprinted by Asian Educational Services, New Delhi, 2004.

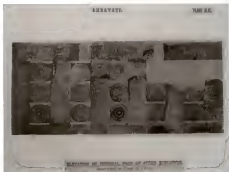
BRITISH MUSEUM

AMARAVATI



AMARAVATI SCULPTURES, PART OF OTHER SCULPTURES
Grouped in the British Museum, London

The old display of Amaravati Sculptures in the British Museum, London in 1959 before they were dismantled and redisplayed in 1990.



The old display of Amerindian Sculptures in the British Museum, London in 1950 before they were dismantled and redisplayed in 1990.



ELIAT. A. PORT. OF INNER ENCLAVE

This is one of the two most perfect pieces from the Inner rail which are now in the collections of the British Museum. They were sent by Colonel Mackenzie, and were among the principal ornaments of the old Museum in Leaden Hall Street, which were received in 1820. **BM 70.**



FIGURE 1. POSITIVE OF STONE RELIEF

This is the other most perfect piece from the same set which is now in the collection of the British Museum. Reconstruction of the model of Amareval Pehachulya was made possible because of these perfect pieces. This was sent by Colonel Hackland's and was among the principal ornaments of the old Museum in London Wall Street, which were received in 1830.



Fig. 1. This is the only slab belonging to the Ruli representing the Mage in the place of Bonheur on the Dagoba (B. PL. 34)

Fig. 2 and 3 represent the obverse and reverse of the same slab. No 3 - B. PL. 72



This is a fragment of the *Dagoba* of the inner rail. Here, the principal object of worship is the *Dharmachakra*. The same is repeated in Fig. 3. This though very much mutilated, is a better and more perfect piece of sculpture. The figure 2 contains the representation of *Buddhapada* enveloped in the folds of the *Naga*, and worshipped by *Naga* men and women.



This plate contains three fragments of the *Dagoba* of the inner rail. Fig. 1 is unfortunately mutilated but for this omission, this seems to be a beautiful fragment. The two children below the panel in which it ought to appear, broken something new. Fig. 2 and 3 of this plate fragments contain two medallions instead of accustomed enblais which is peculiar.



Fig. 1. The principal representation on the *Capote*.
Fig. 2. The seated image of the Buddha in *jambhavana* posture.
Fig. 3. The two medallions on the *Capote*.

The principal representation on the *Capote*, Fig. 1, is a repetition of the worship of the relic vested by the *Atiya Kalya*. Fig. 2 contains the seated image of the Buddha in *jambhavana* posture keeping his left hand on his cross-legged foot and the right hand bent and held above. Fig. 3 contains two medallions instead of accustomed *amulets*.

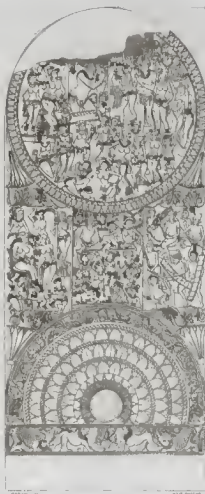


This plate, photographed from a drawing in the Harkness Collection, represents one of the single pillars of the great Hall. The tall pillar, with three tall and two short columns, is introduced as an angle piece terminating the curved part, and commencing the straight projection of one of the gateways. The subject of the central circle, though much worn out, is either Buddha or some Buddhist deity addressing the gathering who occupy the foreground, and listen in attitudes of attention.



RELIEF OF INTERNAL FACE OF A WALL OF OTHER ENCLAVE.

The circular medallion above is mutilated. It could be possible either the central figure may hold a tray with containing the Sushkias begging bowl or his turban. In the lower panel, we have in the left frieze being worshipped by the devotees. At the Center a Saint or Sushkias seated and expounding. At the right we have scenes of the Sushkias worship.



ELEVATION OF INTERNAL FACE OF A PILLAR OF OUTER ENCLOSURE.

The circular medallion above and a part of both sides of the pillar are mutilated and lost. Arrival of the relics to *Amaravati* by water seems to be nearly possible explanation. In the Centre of the lower compartment we have a boat or a ship, in which is on man paddling. In front, a man in the garb of a priest in *arjari* posture worshipping the relic placed on the throne, below which the *buddhapadas* are seen.



SKETCH OF INTERNAL FACE OF A PILLAR OF OUTER ENCLOSURE.

It is one of the most interesting, in a religious or ritualistic point of view, of the whole series of pillars at Anuradpur. In the central medallion we have a throne, on which two objects, a Cross of Keys and a Trident emblem on a pillar beneath the sacred tree. Below the sacred feet (*Padbhajapada*) were placed on a footstool. The same Trident emblem seen in the right end of the lower panel which being worshipped by eleven monks. Three bearded ascetics and two men are worshipping the *Padbhajapada* kept inside a *perissodol* (*hut*) in the left side of the lower compartment. Again five bearded ascetics and three men are worshipping relic kept on the throne, and a Trident behind.



FIG. 1. MEDALLION OF THE ARMY & NAVY. FIG. 2. MEDALLION OF THE ARMY & NAVY.

These two medallions from the intermediate rank of the order enclosure are lithographed in facsimile from drawings in the Haddesley Collection, and represent the Order emblem in various combinations.



In the upper medallion, a king seated on an elephant with two ladies in boat or a ship, ferried across the stream - the Krishna river? Two of the ladies accompany him jump on shore the moment the boat reaches the land, and embrace two other females who were waiting their arrival. The upper portion of the lower medallion a Tivoli king on a high pedestal with two ladies on either side being worshipped by Nagas on either side.



FIG. 2



INTERNAL FACE OF TWO DISCS ON INTERMEDIATE RING OF OUTER ENCLAVE.

Fig. 1 - A king is seated at the centre with his two principal wives and witnesses a dance sequence performed by six men. The scene appears to be only the amusement at the palace. The lower medallion Buddha's begging bowl is being taken aloft on a tree after his parivinsena. This medallion is now available in the Government Museum, Chennai, labelled as "Translocation of the Begging bowl" Acc. No. 133.

FIGURE



PORTION OF INTERNAL FACE OF FRIEZE OF OUTER ENCLOSURE.

Scenes pertaining to the birth of the *Buddha* are depicted these three divisions of this bas-relief. *Suddhodana*, the father of the *Buddha*, surrounded by the gentlemen of his court is portrayed in the first division. In the second division the *Buddha* as a white elephant is being carried in a palanquin carried by the *Devas* from the *Tushita* heaven. In the third division, queen *Maya* is represented asleep on her couch. Four men guard her four angles of her bed. Her women maids stand and sit on her either side. The white elephant is shown above. This frieze is now in the Indian Museum, Kolkata

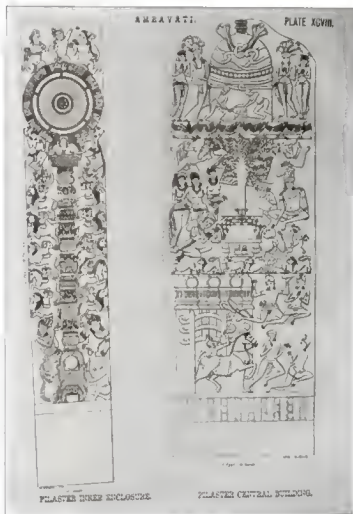


FRAGMENTS OF FRIEZE OF LAKSHMI DEVI.

The first one is the representation of Lakshmi. Fig. 2 - from left to right - The first division is devoted to the Hindu worship. The second scene may be division of the temple. The third one is a loving couple. The fourth one is not clear. May be Nagas worshiping. In the last one, the Buddha himself is shown seated on his throne keeping his right hand in abhaya mudra.



Fig. 2 and Fig. 3 represent two other portions of the inner wall. The figure seated on the couch between his wives in fig. 2 is probably the same as is depicted in plate LXXXI, fig. 2. In fig. 3, the Buddha represented in his usual attitudes in which he appears in all the sculptures subsequent to the fourth or fifth century, *Bd.*, but in which he hardly appears before that time.



The *Dharmachakra* pillar represented in Fig. 1 of this plate contains no novelty, or anything which is not found in those represented elsewhere. The slab in Fig. 2 is useful towards completing the restoration of the central building, in as much as it carries us direct from the three-barred Rali to the *Dagoba* frieze. The *stupa* is guarded by the *Nagas* at the top. In the last division the departure of *Siddhartha* from the palace is depicted. *Chandaka*, his groom and *Kanthaka*, his horse are shown coming out of the *torana* of the palace.

CHAPTER - XVI

INSCRIBED SCULPTURES IN THE BRITISH MUSEUM, LONDON AND GOVERNMENT MUSEUM, CHENNAI

| Accession Number | Name of the object | Photos of inscription |
|------------------------|---|--|
| British Museum, London | | |
| 1 | LOTUS MEDALLION (Rolling Pillar) 2 nd Century AD or slightly earlier | <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Transliteration</p> <p>"Sibhaṃ Turaṇurakaṃ Gaṇapatiṃ Paṇi- ka-paṇa, Saṭṭhēṇī-cha Saṇvaka, (2) ghaṇṇiya aṇa Maṇṇiya, Jantaṭaṇa-cha Vachṭaṇa, Janta- ṭaṇa-cha Vachṭaṇa, Jantaṭaṇa-(3)ṇa cha Maḥa- Janta, Baṭṭiya Baṭṭiya, Baṭṭiya (Paṇa- paṇa, Baṭṭiya Chanaṇa, dya-dhama (4) paṭṭa ka". (Cunningham 1873, 232, iv)</p> <p>Translation</p> <p>1 "Be it auspicious from gift of two slab-pillars of Turaṇuraka, the householder, son of Paṇi, and of Saṇvaka, the chief banner, and of his wife Maṇṇi, and of his son-in-law Vachṭa, and of his son-in-law Vachṭa, and of his son-in-law Maḥajanta, his daughter Baṭṭi, his daughter chandrapaṇa, (and) his daughter Chama" [Cunningham 1873, 232, iv]</p> <p>2 "Gift of two foot-pieces (paṇa) by Sivaka (Sivaka), the Saṭṭhēṇī (inhabitant of Saṭṭhēṇī), the son of the householder (Gaṇapati) Paṇi (Paṇiya), the Turaṇuraka (inhabitant of Turaṇur), and by his wife Maṇṇi, his son-in-law Maṭṭa, his son-in-law Maṭṭa (2), his son-in-law Maḥadanta (Maḥadanta), his daughter Baṭṭi (Baṭṭi), his daughter Chanaṇa [Chandrapaṇiya], and his daughter Chama (Chama)" [Luders no 1209].</p> <p>Inscription : Published in Ferguson 1873, Pl XXX, 4; Luders, no. 1209</p> |
| 2 | LOTUS MEDALLION (Rolling Pillar) 2 nd Century AD or slightly earlier | <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Transliteration</p> <p>"...dāḍa chana gaṇapatiṃ rana aṇṇa, paṇa ...na, aṇṇaṇṇa, sa-Paṇakaṇa aṇṇaṇṇa dya- dhama"(Cunningham 1873, 242, iv).</p> <p>Translation:</p> <p>1 "From gift of ____dāḍa, the householder, son of Rana-Aṇṇa, together with his wife, and his son, and</p> |

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| | | <p>his (____) [Cunningham 1873, 282, xv]</p> <p>2. "Gift of P____, the son of the household (gahapati) Karshati, the (Cada)asa (7 inhabitants of Caraka), together with his wife, his sons and daughters" (Luders 1218).</p> <p>Inscription : Published in Fergusson 1873, PL. XCIX, 16; Luders, no. 1218.</p> |
| 8 | <p>ENLIGHTENMENT OF THE BUDDHA AT BOON SATYA (Rolling Pillar)</p> <p>2nd Century AD</p> | <p>Inscriptions published in Fergusson 1873, pl. XCIX, 14; Luders, no. 1218</p> <p>Inscription Script: Brahmi</p> <p>Inscription Position: Top border</p> <p>Inscription Language: Prakrit</p> <p>Inscription Transliteration:</p> <p>"<i>Asara Patiya dhaman patiya</i>" [Cunningham 1873, 282, xiv]</p> <p>Inscription Translation:</p> <p>1. "Gift of Asara's mother of a dham-piya"</p> <p>[Cunningham 1873, 282, xiv].</p> <p>2. "Gift of two foot-prints (patika) by the mother of Asara (Asarika)" (Luders no. 1218)</p> |
| 9 | <p>TEMPTATION OF THE BUDDHA (Rolling Pillar)</p> <p>2nd Century AD</p> | <p>Inscriptions published in Fergusson 1873, pl. XCIX, 17; Luders no. 1222.</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>Transliteration:</p> <p><i>Vallukakasa gahapatiya Pipina Bhariya-cha Kachaya piputtassa dhamo</i> [Cunningham 1873, 282, xvi]</p> <p>Translation:</p> <p>Gift of the grandson of the householder (gahapati) Pipina, the Vallukaka (Inhabitant of Valluka) and his wife Karshati (Luders 1222).</p> |
| 10 | <p>Kapavandh learning the importance of beauty (Rolling Pillar)</p> <p>2nd Century AD</p> | <p>Inscriptions published in Fergusson 1873, pl. XCIX, 18; Luders, no. 1218.</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>Transliteration:</p> <p><i>"Kapavandhassa, Sapharakhassaka-cha, Bhariyaya Saphaya-cha, Sapha-dan-pacha, Kamudaya-cha,</i></p> |

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| | | <p>donare" [Cunningham 1873, 282, 28]</p> <p>Translation:</p> <p>1 "Gift of Lopavivata, and Sangharakṣita, and Marī, and of their wives Saṅgha, and Saṅghadevī, and Samudhā" [Cunningham 1873, 282, 28]</p> <p>2 "Gift of Saṅgha (Saṅgha), Saṅghadevī (Saṅghadevī), and Karmā, the wives of Lopavivata, Saṅgharakṣita (Saṅgharakṣita), and Marī" [Jastrow no. 1218]</p> |
| 10 | <p>Lotus Medallion Rolling Crests 2nd Century AD</p> | <p>Inscriptions: Unpublished. This inscription was noticed by Frank in the 1880s and a paper impression made of it through not published.</p> <p>Script: Brahmi</p> <p>Language: Pāli</p> <p>Translation: Unpublished</p> <p>Comment:</p> <p>A two-line inscription on one of the tenons (see above) on the inner face of the crestae (to the side missing its sculpture)</p> <div data-bbox="578 728 803 842"> </div> <div data-bbox="501 856 803 1122"> </div> |

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| 20 | <p>Lotus Meditation Rolling Conifers 2nd Century AD</p> | <p>Inscription(20b) : Unpublished. This inscription was noticed by Franks in the 1880s and transcribed though not published.</p> <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Translation : unpublished</p> <div data-bbox="563 299 793 513" data-label="Image"> </div> <div data-bbox="584 529 772 661" data-label="Image"> </div> |
| 34 | <p>Great Expectations Rolling Copeing 2nd century AD</p> | <p>Inscription : Unpublished</p> <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Transliteration</p> <p>...gahapetika Madhika dushaya Unasika, Sogh-Rakhtaya, Sakhasika, Sakhasikanya. One ka putasa cha Dasa Ajnasa, cha Dasa Ghana, Bhadyasa...[Cunningham 1873, no. 1]</p> <p>Translation</p> <p>[Da] of the householder Madhika's daughter Unasika, Sogh-Rakhtika, Sakhasika, [and] Sakhasikina, together with their sons, and the slave Ajnasa, and the slave Ghana, and the slave Bhadyasa...[Cunningham 1873, no. 1]</p> |

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| 37 | Scenes from Buddha's life Railing Copying 2 nd century AD | Description : published in Ferguson 1873 pl.XCIX, 1s, Ladara, No.1226 Script: Brahmi Language: Prakrit Translation : ' [Gift] of the female lay-worshipper (vassika) Samphanakitta (Samphanakitta), the daughter of the householder (gahapati) Mada, together with her brothers and sisters, and of her three sons Chada (Chandra), Ajuna (Aryana), Chadamugha (Chandramukha), of Bhakryana (?)' [Ladara no. 1226]. |
| 38 | Worship of Aśharavadeva Railing Copying 2 nd century AD | Description : published in Ferguson 1873, pl.XCIX, 1s, Ladara, No.1221. Script: Brahmi Language: Prakrit Translation : "Aśharavadi cha Samanti gahapatiṃ tva Ajunaṃ daya āthma anuṣa" (Cunningham 1873, 262, vii) Translation: 1. "Nineteen (plus) gifts of Aśharavadi and Samanti, householder" (Cunningham 1873, 262, vii). 2. "Gift of a coping-stone (unilā) by Ajuna (Aryana), the grandson of the householder (gahapati) Mada, the Aśharavadi (inhabitant of Aśharavadi)" [Ladara no. 1221] |
| 44 | Elephants worshipping the Stupa and Gana Railing Copying 2 nd century AD | Description : published in Ferguson 1873,pl.XCIX, 1s, Ladara, No.1223, Script: Brahmi Language: Prakrit Translation: "Tharasa Chaitryavadekasa Bhakyaṭa Buddhā, Bhagiriya Bhikkhaviya Puṭhapa-cha daya āthma ātha-thana" (Cunningham 1873, 262, viii) Translation: 1. "Plus gift of a lion-pedestal of the Thera (Shavira or Dhār) Bhayata Buddh, the enlarger of the Chaitrya, and of his sister the Nun Buddha" (Cunningham 1873, 262, viii) 2. "Gift of a lion seat (ātharasa) by the two, the elder (Therā), the Chaitrya worshipper (Chaitryavadekasa) |

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| | | <p>thayanta (thadanta) Sudhi (Sudhi) and his sister, the nun (thidanti) Sudha (Sudha)" [Luders no.1228].</p> |
| 48 | <p>Great Deputies Brass plates 2nd century AD</p> | <p>Description : published in Ferguson 1873, p.IXXXII,8; Luders, No.1228</p> <p>Script :Braksh</p> <p>Language : Prakrit</p> <p>Translation</p> <p>"...patiputra paphapina Meghasatthaya cha Savanaya Chariya vatika cha pata dapa dhama" (Cunningham 1873, 262, a).</p> <p>Translation</p> <ol style="list-style-type: none"> 1. "Flow gift to the Chariya of a vatika and a slab, of the householder____patiputra, and of Meghasatthaya, and of Savana" [Cunningham 1873, 262] 2. "Gift of a Chariya (chariya), a nail (vatika) and a slab (pata) by the householder (paphapita) Hagha (sagha), the son of _____, and his wife Vastu (Vastu)" [Luders, no.1228]. |
| 49 | <p>Seated Buddhist affiliated by Shapla Brass plates 2nd century AD</p> | <p>Inscriptions: unpublished.</p> <p>Script :Braksh</p> <p>Language :Prakrit</p> <p>Unpublished</p> |
| 50 | <p>Great Renunciation Brass plates 2nd century AD</p> | <p>Inscriptions: published in Ferguson 1873, p.IXCD, 10; Luders, no.1225.</p> <p>Script :Braksh</p> <p>Language :Prakrit</p> <p>Translation :</p> <ol style="list-style-type: none"> 1. "Vastika vatika tissa nitya samgama Khorasa gata aradama daya dhamaa Dharmakata mahachariya chetiya pata be 1; vatika 2, dotiya papha patiya patana...cha be cha mahatara cha cha Rajagiriyanan nata vadara patika pita samana dham chetissa patheti" (Cunningham 1873, 262, xx). 2. "dapphamma karita Dharmakata mahachariya chetiypata be 2 patika 3 vatara paphapityana patasavathara cha mahachariya chetiya bhaa Rajagiriyanan utaradara |

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| | | <p><i>gudhupham samathanam aka Nilamagatha n°</i> [Sergise 1882, 88, after Buhler].</p> <p>Translation</p> <p>1. "Parts of this inscription are not intelligible, but enough has been made out to show that it records the gift of two slabs and three slab pillars by certain persons of Rajagri, the ancient capital of Bihar" [Cunningham 1873, 262, vii].</p> <p>2. "These persons) made this meritorious gift at Dharmakata at the great Chaitya (sic)—two, 2, clustypillars, 1 pillars, an uttara, a pushpapataca and a patacamata, and (further) at the great Chaitya the fourth part of the northern gate—of the Rajagriya—has been erected, for the welfare and happiness of all living beings. Thus!" [Sergise 1882, 88 (after Buhler)].</p> <p>3. "Out of two Cetiya slabs (cetiypata), three footprints (pataka), a coping stone (uttara), a slab with a flower vase (pushpapatiypata?) and other objects to the Great Cetiya (mahacetiya) at Dharmakata (Dharmakata), and erection of three object at (?) The Great Cetiya (mahacetiya) at Rajagri at the northern door (dara) by some person together with his relatives" [Luders no 1213].</p> |
| 88 | <p>Standing Buddha with chakra banners and spoke pillars</p> <p>From Slabs</p> <p>1st Century AD</p> | <p>Inscription : published in Ferguson 1873,pl XCIX, & Luders, 1813, No.1213</p> <p>Script: Brahmi</p> <p>Language : Pali</p> <p>Transliteration</p> <p>'Kaba S samatha vasa Buddh samas... ya putana amulini Sagha-Monaka Akkhatia Suvava Siriya Sa...siriya Saghaya Ayabanta suva' [Cunningham 1873, 262, vii].</p> <p>Translation</p> <p>1. "This inscription is engraved on five small pillars or slabs, on one of the sculptured representations of a Stupa. Many of the letters are quite clear and distinct, but no part can be read with certainty." [Cunningham 1873, 262, vii].</p> <p>2. "The slab (pata) of Mulavri (Mulavri), the son of the merchant (sanga) Bodhisamma (Bodhisarma), who lives at Kaurura, together with mother ... (?) of Dharmavadi (Dharmavadi), Sapatiri (?), = Sagha (Sangha) [Luders no 1213]</p> |

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| 72 | Standing Buddha with ayaka pillars Oron Stone 3 rd Century AD | Inscription: unpublished. Script : Brahmi Language : Prakrit Unpublished |
| 83 | Departure of Siddhartha followed by Seated Buddha in two rows and at the top Stupa worship. Flanked by Jambas. Oron pillars 3 rd Century AD | Inscription : published in Fergusson 1873, pl. XCIX. 12 (Not read by Cunningham); Luders, no 1217 Script : Brahmi Language : Prakrit Translation : <i>Rakkhadiya oha Satiya padaka papa padaktha</i> (after Cunningham 1873) Translation Luders no 1217: Gift of a stupa with foot-prints (padakapata) by Rakkhadi Chetthi (T). |
| 84 | seated Buddha in two rows and at the top Stupa worship. Oron pillars 3 rd Century AD | Inscription : unpublished. Script : Brahmi Language : Prakrit Unpublished |
| 85 | Bottom Divya Bansal (gaur) Carving bowl Above: Departure of Siddhartha; Seated Anandabhai under a canopy; Top: Stupa with Dharmachakra Oron pillars 3 rd Century AD | Inscription : unpublished. Script : Brahmi Language : Prakrit Unpublished |

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| 88 | <p>Bottom: Divine Dwarf (Gana) carrying bowl on its head</p> <p>Above:</p> <p>Chakravarti</p> <p>Manikata</p> <p>Seated Buddha</p> <p>Top: stupa worship</p> <p>Decorated pilasters</p> <p>3rd Century AD</p> | <p>Inscription - unpublished.</p> <p>Script - Brahmi</p> <p>Language - Prakrit</p> <p>Translation - Unpublished</p> |
| 89 | <p>Bottom: Bodhi tree worship</p> <p>Middle:</p> <p>Pharmachakra worship</p> <p>Top: Stupa worship</p> <p>Decorative stupa</p> <p>3rd Century AD</p> | <p>Inscription - Luders, No. 1227</p> <p>Script - Brahmi</p> <p>Language - Prakrit</p> <p>"Not read except the beginning which contains an invocation of Bhagavat" [Luders no 1227].</p> |
| 100 | <p>Chakravarti</p> <p>Manikata flanked by chariots (Niyatik) bearers and chariots - (ambala bearers)</p> <p>Decorative stupa</p> <p>3rd Century AD</p> | <p>Inscription - Published in Fergusson 1873, pl. 2219, fig. Luders, no. 1224</p> <p>Script - Brahmi</p> <p>Language - Prakrit</p> <p>Translation</p> <p>"...draparaksa nama d'evaputrasa kulasa krita. Aglaya Vachakita Vira Budhambhiksha adhvashaya dya danta" [Cunningham 1873, 262, no.]</p> <p>Translation</p> <p>1.[first part not read] Pious gift of Aglaya Vachakita Vira, pupil of Budha Bahuka" [Cunningham 1873, 262, n/a] 2 Made by - the son of Dharmadana (Dharmadana), the Visaputra (inhabitant of Visapara), the gift of female pupil (stotra-n) of Budhambhiksha (Budharahita) [Luders no 1224]</p> |

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| 106 | <p>Parankumbha - An overflowing vessel Full of water and flowers symbolizing auspiciousness. Dome slabs 2nd Century AD</p> | <p>Inscription : Luders, no.1228 (not read). Script : Brahmi Language : Prakrit Transliteration : Luders no 1228 "Not read"</p> |
| 109 | <p>Upright stones with skirt-motifs and floral designs Pillar Fragments 1st century BC</p> | <p>Inscription : published in Ferguson 1873, pl.XCIX, 5; Luders, no.1218 Script : Brahmi Language : Prakrit Transliteration : (1) gadhikasa hupphasa (2) saputakasa, sadakha (3) sakasa charyya thabha (4) dāsa Translation 1. Pillar gift to the Charya of Hagga of dadhika, together with his son and his daughter [Cunningham 1873, 261, v] 2. Gift of a Charya pillar (charyyakutha) by the performer (gadhika) Hagga (Sagga) together with his sons and daughters (Luders no 1218)</p> |
| 113 | <p>Upright stone with lotus medallion Pillar Fragments 1st -2nd century AD-</p> | <p>Inscription : published in Ferguson 1873, pl.XCIX, 6; Luders, no.1211 Script : Brahmi Language : Prakrit Transliteration : "... (Ha) sayasa dhama... kripitasa... phapadisa dhama Ma(yasa)... ((hava)dhika... as ardakha(vrika)sa gattasa dhama... pappari... patta" [Cunningham 1873, 261, v]. Translation 1. "Imperfect, - but enough remains to show that the inscription is of the usual form, and records the gift of the householder Dhama-vitta, and of his son-in-law, his daughter, etc" [Cunningham 1873, 261, v] 2. "Mentions the son of ... S, the householder (? (phappa)S) Dhama ... " [Luders no. 1211]</p> |





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| 114 | <p>Inscribed upright stone with full lotus ornamentation</p> <p>Pillar Fragment</p> <p>c 1st - 2nd century AD</p> | <p>Inscription : published in Fergusson 1873, pl.XCIX, 7; Luders, no.1212</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>"read illegible" [Cunningham 1873, 261, vi]</p> <p>Translation</p> <p>1. "At the end of the last line but one I read the word Mahachakra" [Cunningham 1873, 261, vi]</p> <p>2. "Mostly illegible. Said to mention the Great Chaitya (mahachaitya)" [Luders no. 1212]</p> |
| 115 | <p>Fragment upright stone with lotus ornamentation</p> <p>Pillar Fragment</p> <p>c.2nd century AD</p> | <p>Inscription : published in Fergusson 1873, pl. XCIX, 3; Luders, no.1208</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>Transliteration</p> <p>"...dara gita rapa ,ndara vathai parachitkaya (2) ghoshayaya bhakaya magachitika ,hadiyada..(3)magayama dhamaia/ thayita (4 letters) to dhaya (4) dhama d(=?) thakha" [Cunningham 1873, 261, vi]</p> <p>Translation</p> <p>1. "Vow gift of a pillar (the remainder is unintelligible)" [Cunningham 1873, 261, vi]</p> <p>2. "records the gift of a pillar (thakha) by Hataka (?) and others" [Luders no.1208]</p> |

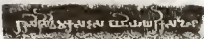
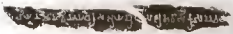

Government Museum, Chennai

Inscriptions are deciphered in the book 'Bulletin of the Chennai Government Museum Edited by The Superintendent - Amaravati Sculptures in the Chennai Government Museum' by C. Sivaramamurti, Formerly Curator, Archaeological Section, Madras Museum - New Series - General Section Vol. IV (F.E. 1942, Reprint 1998)


| Accession Number | Name of the object | Photos of inscription |
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| 10 | Coping fragment |  <p>Script, Brahmi</p> <p>Language Prakrit (Palsaci type).</p> <p>Text ".....[] kasami matulasa mahatodasa bhariyaya Visaghnika Yagaya ca damnabhaginam danapuvam yaka unsa"</p> <p>The inscription at the top No.66 (III A, 7) means "A coping slab given as gift, by the sharers of the merit, Visaghnika, the wife of Mahatoda, the uncle of Kasami and Yaga."</p> |
| 24 | The Buddha |  <p>The inscription on the lotus means "of Retika of Nekhavana, etc</p> |

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| 43 | Fragment |  <p data-bbox="443 302 843 323">The inscription means, "The princess Sri Campura"</p> |
| 53 | Coping fragment |  <p data-bbox="443 634 885 683">The inscription means "of the daughter of the great overlord"</p> |
| 55 | Fragment of stone |  <p data-bbox="443 827 560 845">Script: Brahmi</p> <p data-bbox="443 865 705 883">Language : Prakrit (Kashmir form)</p> <p data-bbox="443 902 885 944">Text: <i>hase anuvāṭṭoṭto vamaṭṭo anāṭṭo anupadhano</i> <i>thame (thamassayaṇa?) apas</i></p> <p data-bbox="443 964 885 1006">The inscription means " the elder (following) the apple (le) of the forest - dweller (thamassayaṇa)"</p> |
| 60 | Part of fence |  <p data-bbox="443 1142 885 1205">The inscription means "[137] by Buddha residing in the Palace of young (Buddha) sister of ... The monk Buddh and Cula Buddh</p> |

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| 61 | Fragment of frieze |  <p>The inscription means "Pious gift of slab by Tuka, the wife of Budhi, the son of the house holder Kubula, a Tulakica (treasures) with her son and sister".</p> |
| 68 | Coping fragment |  <p>The inscription means, "... of the great elder Mahadhamma Kadhika"</p> |
| 75 | Coping fragment |  <p><i>Script: Brahmi</i> <i>Language : Prakrit (Paisaci form).</i> <i>Text: Kaliga ya mahacetiya utara yake unisadana</i> <i>Translation: Gift of coping stone at the northern entrance (ayaka) of the great caitya by Kaliga (Kalinga)</i></p> |
| 78 | Coping fragment |  <p><i>Script: Brahmi</i> <i>Language : Prakrit (Paisaci form).</i> <i>Text: "(?hu) tukaya sanatukaya unisa danam"</i> <i>Translation : Gift of a coping stone by .. . (with her daughters and grandsons).</i> <i>Notes : There is a svastika at the end.</i></p> |

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| | | <p>The inscription above means, "Coping slab, as pious offering by Mahacatu, with his wife, sons and daughters."</p> |
| 124 | Coping fragment |  <p>Script: Brahmi</p> <p>Language: Prakrit(Paisaci form)</p> <p>Text: raño Sīri Sivamaka Sadasa paniyagharikasa pa....</p> <p>The inscription at the top means, "... of the superintendent of the water house of the king Sri Sivamaka Sada."</p> |
| 147 | Top portion of a pillar |  <p>Script: Brahmi</p> <p>Language: Prakrit(Paisaci form)</p> <p>Text:(sa)līyanam mahav(i)nayadharasa aya Bu(dhi)sa atevāsikasa pavacit(ta).....</p> <p>The inscription on top means, "Gift of the ascetic....the disciple of the Worthy Budhi (Buddhi) of theselliya school, great scholar of Vinaya"</p> |
| 153 | Coping fragment |  <p>Script: Brahmi</p> <p>Language: Prakrit(Paisaci form)</p> <p>Text: ...gahapatino Idasa duhutu ya gharaniya Kanha ya duhutu ya upasika ya Kama ya saputika sabhatuka ya sabhaginika ya bhikhuni ya ca Nagamita ya taya (sukaya ba?)</p> <p>The inscription at the top means, "The gift of the woman lay worshipper, Kama, the daughter of the</p> |

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| | | housewife Karita and all the householder Ida, with her sons, brothers and sisters and of the run Raganika' |
| 155 | Cross bar (broken) |  <p>Script: Brahmi</p> <p>Language: Pali (Pali form)</p> <p>Text: 1. Gahapati Suddha potasa Mahabuttiha sapi</p> <p>2. <i>lokasa subhagimikasa subhagimikasa</i></p> <p>3. <i>devadatta paribhata te saciya dano</i></p> <p>The inscription on the roof of the building means, "Pious gift of two cross - bars with circular panels, by Mahabutti, son of the house - holder Suddha, along with his father, sister and wife".</p> |
| 156 | Circular umbrela (chhatra) |  <p>The inscription on its raised rim means "Marborius gift.</p> |

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| | | of umbels for the chastity of the worthy of ascetic Śāryapabbhā by the female lay worshipper caka, mother of Buddhi with her sons and daughters |
| 170 | Fragment |  <p>The inscription means "Of Cakadevaka's Tapo/Gift of caka's Gift of ... tree"</p> |
| 171 | Octagonal pillar | <p>TEXT</p> <ol style="list-style-type: none"> 1. Sriyam kareṇa vasaḥkamaḥṣaṇḍaḥ la bhavaḥṣaṇḍaḥ Sri 2. Śāryapabbhāyamaṇḍaḥ kamaḥṣaṇḍaḥkamaṇi 3. teṣṭhā mundaṭaṇḍaḥ vasaḥṣaṇḍaḥ // buddhiṇa ṣṭhā 4. tathā prathamaḥṣaṇḍaḥ mundaḥ bhavaḥṣaṇḍaḥ it ṣṭhā 5. bhavaḥṣaṇḍaḥ, cakaḥ pīṭhaḥṣaṇḍaḥkamaṇi 6. śāryaḥ mundaḥ mundaḥṣaṇḍaḥ // tatama mundaḥ, 7. pamaḥṣaṇḍaḥṣaṇḍaḥmundaḥṣaṇḍaḥ mundaḥ apamaḥṣaṇḍaḥ 8. atamaḥṣaṇḍaḥmundaḥṣaṇḍaḥ pamaḥṣaṇḍaḥ kamaḥṣaṇḍaḥ |

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| | | //atha kadācidama- |
| | | 39. ragirīśīkharāya mānakarīcaranānakharāvīdāritaka - 30.nakadālacaturagkhumukhasamutthitarast a - 31. paṇiyavitānītanabhasthālah sakalānandalīkhasāma - 32.ntasa maraviroparacitapārshryipārśvapuronurakshokhi- 33. tadigvijayārjjitayaśāh svāpanāya Sūmeruśī - 34. kharamupātīshthata // tatra kīla nikhīlādharanītalapa- 35. ryyatanaJanītaśramamapanīniśshuh katīpayāni 36. dīnāni nītvā kanakatataruhaharīcandanaturucchāyānandī- 37. tahrdayah tato Bhāgirathīm uttīryya tathāiva. Gōdāvarīm Kr- 38. shnavernnam ca Śrī Dhānyagtanagannāmatna Vītarāgabhattāraka 39. madrākshī dṛśtvā sakutūhala makhīlāshatrahshanani 40. (yu) ktādhidēvatāssavina yamupāgamyābhivandyālikante 41. Dharmadeśanā māśrnot śrūtvā cāparājānmānam |

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| | | <p>42. <i>śhivendyaśamuktikā aha naṣi śhagavaṇ</i> <i>śhagavato</i></p> <p>43. <i>(aḥ) śhāṭhaka manikarṇakuraḥṭhakaḥṭhām</i> <i>kaṇḍa-</i></p> <p>44. <i>vaṇvato śhagavāṇavica/ aṇḍha aṇḍha</i> <i>aṇḍ-</i></p> <p>45. <i>ḥaverman āḥ parama śhūṭhakaḥ (ṭra Śa)</i></p> <p>46. <i>śhavaṇṇ tātā (śhā)vaṇḍhya</i></p> <p>47. <i>(Dhān)vaṇḍhaka</i></p> <p>Translation: May be the particles of dust on the feet of Śrīgṇanaśa, Buddha grant you excellent prosperity, dust particles that are exposed on dhava (cycles of births and deaths), and that incessantly shine amidst the cluster of rays of the crest-jewels of the lords of gods and demans</p> <p>Thane reep from the first creator a stainless sage and master of the Vedas named śharaḍvaja, and of him (was born) an ocean receptacle or rivers of speech named Angira, and of him (was born) a sage well known to Śuśhāma</p> <p>Of him (was born) a sage named Druva of terrible valour, learned in ḍiḥ who had seen the shore of Agāṇaiśa pleased Śiva (the eight bodied one) by austerities for the sake of a son who would continue his house.</p> <p>By the grace of Śarabha there was born a resplendent</p> |
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{MAN} will shine as *Adyasthina*, {brilliant} like the sun soon after appearance in the morning.

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as *Madara*, desirous of seeing the home of hermits (*forest-dwellers*), came within his sight (to the path of his vision), when he was engaged in penance.

The sage approached her as she sat under the *Asoka* (tree) fondly observing a flock of nuptial swans that were aghast of separation from their beloved ones by the flutter of a lotus in the lap of the lake.

Like *Urali* (an eagle) *Uarva* she could not contain herself on seeing him (who was) like cupid in the hermits' garb. And now was the celestial damsel joined them both deeply in love with one another in {wedlock}.

In time the daughter of the king of gods bore (a son) the lord of the ocean-girdled earth. The father called the son *Palava* (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the king *Mahendravarma* and of him was born the hero *Simhasarma*, from him *Arisasarma* and then *Upasarma* and from *Upasarma* *Simhasishya*, *Nandisarma*.


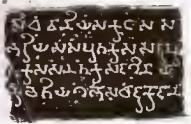
That (renowned) Śinhavarman was born, the darkness
of whose audience hall was made bright as day by day
the lustre of the crest-jewels of many kings, and who is
spoken of by men as lord of eighteen lacs of horses and
elephants




He long ruled (18 bars) the earth, whose garment is
the ocean, the river Ganga a necklace of pearls and the
mountains Meru and Mandara ear-rings. Once he came
to the peak of Mount Sumeru to establish his fame
acquired by conquering all the quarters, surrounded as
the rear, flanks and front by all his vassal Chiefs and
horses in battle, with the sky made to look like a
canopy of gold by the (golden) dust raised by the
edges of the hoofs of his horses walking on gold (his
dam up by the nails of the feet of his elephants that
resembled the peaks of the celestial mountain i.e.,
Meru). Desirous of removing his fatigue caused by
traversing the whole world he spent some days there.
His heart gladdened by the shade of the red sandal tree
growing on those golden slopes, and having crossed
Śhagradra (Sagar) and similarly Cakrevan and
Kṛishnavarman he saw the town named Dharmayagadala
whose lord is Itivraga Buddha..... Having seen with
interest and reverentially approached and bowed to all
the duties enjoined to protect the sacred locality, in a
secluded place he heard the teaching of dharmā.
Having heard the highest-born he bowed and
said
I, also, O Lord! (Desire) to procure here


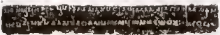
a- — of the land' ——— wonderfully
 worked in gems, gold and silver ——— (being) told thus
 the Lord said
 Well well ——— O (Śrinivā) varma! there is the very
 sacred Buddhist place
 Then having bowed ——— in (Dharmas)kṣāra


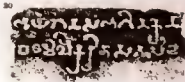
Notes: - Mullach has given a revised translation of the first verse in Ep. Ind. vol. 8, p. 43 correctly interpreting Śrīghana a synonym of Buddha. In 1.3 he corrects anantareya into anantaram ye, in 1.6 śarapeya in the place of śarapeya; in 1.9 Anantā into Anantā, in 1.14 vishalaprīya into vishalaprīya; in 1.16 rāhi into rāhi, in 1.17 nirhata into nirhata tam; in 1.20 mekhalapam into mekhalapam and pallava into pallava, in 1.21, into śyavash into śyavash; in 1.29 śikharayama into śikharayama; in 30 samutthitavajra into samutthitavajra, in 1.31 nabhashtala into nabhashtala, in 1.33 yama śapaya into yamaśapaya, in 1.34 Annavaram into Annavaram, and in 1.41 dhanam into dhanam. Of these in 1.3 the mistake may be due to transposition of letters and it may be read Anantam as in the corrected reading of Mullach does not give the meaning required here. Anaya in 1.13 and nabhashtala in 1.31 are not wrong forms. In 1.14 the corrected form lacks only 'r' and 'h'. Annavaram in 1.34 may be Kṛṇavaram.)



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| 174 | Pillar |  <p>The inscription on the other side means, "... gift... of Nadi... the uncle of the stone worker." Script of inscription and language – Assian (Tamil) script in Pall language. The language of the Anuravati inscriptions has been described by Mr. Chanda as a Prakrit with close affinity to Pali and he has given forms of words occurring in the inscriptions to prove it.</p> |
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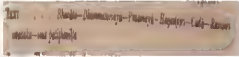
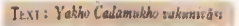
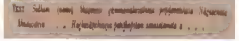

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| 175 | Pillar fragment |  <p>The inscription at the base of the other side means. " A coping slab, a gift of... the worthy <i>Maha Naga</i>...", and the rest is fragmentary.</p> |
| 177 | Pillar fragment |  <p>Script: Brahmi Language: Prakrit(Paisaci form) Text: 1. <i>Sidham vaniyasa Kutasa sa</i> 2. <i>bheriyasa saputakasa saduhu</i></p> |


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| | | <p>3 तुल्यसुखस्तम्भस्य सौख्यस्तम्भस्य</p> <p>4 सुसुखस्तम्भस्य सौख्यस्तम्भस्य</p> <p>Success, Gift of a cetya pillar (sukhyastambha) with a relic (sharva), at the southern gate (ayaka), by the merchant Kula with his wife, sons, daughters and grandsons</p> |
| 129 | Fragment of small pillar |  <p>The inscription means "Success! At the foot of the great chariot of the Lord has been placed a lamp pillar, as seal of merit, by Khada, the wife of the householder, Shaktartha of the Jadaiya School with her daughters, sons, mother, brothers, daughters, etc. - few of the house... and her own (priests)" (Relatives)</p> |
| 184 | Casing slab |  <p>Script: Brahmi Language: Prakrit (Pali form) Text: 1. (Shilpa) Karkasakasa opavasa vavasa vavasa (v) 2. an sabbhagahasa sabbh(v)ana sabbhagahasa</p> <p>The inscription below means "Success! (Gift) of the lay worshipper Uras of Karkasakasa with his mother, sister, brothers, and daughters." "Karkasakasa reminds us of the emperor Karkasakasa mentioned by Ptolemy."</p> |
| 187 | Casing slab |  <p>Script: Brahmi Language: Prakrit (Pali form)</p> |

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| | | <p>Text: 1. <i>Sidham namo bhagapato logaticasa Dhanakatakasa upasakasa</i></p> <p>2. <i>Gotiputasa Budharakhitasa gharaniya ca Padumaya pusa ca Hamghsa Budhi</i></p> <p>3. <i>(bodhi....Budharakhitasa savaka....udhapata) sa</i></p> <p>The Inscription below means, "Success! Adoration to the Lord; the Illuminator of the world! (Upright slab, gift of the lay worshipper <i>Budharakhita</i>, of <i>Dhanakataka</i> the son of <i>Goti</i> and of his wife <i>Paduma</i> and of their Son <i>Hamagaha</i>").</p> |
| 188 | Casing slab | <p>The inscription between the panels means, "Meritorious gift of upright slab by the nun <i>Sagharakhita</i> living in <i>Jataprasana</i>, her daughter, the nun <i>Hamaha</i> and by her daughter <i>Yava</i>".</p> |
| 199 | Casing slab with Purnaghata |  <p>Script: Brahmi</p> <p>Language: Prakrit (Palsadi form)</p> <p>Text: 1. <i>Sidham camakarsa Nagaupajhayaputasa Vidhikasa samatukasa sabhayakasa sabhatukasa putasa ca Hagasa sama dhu tukasa sanatimitabamdhavasa dayadhammalth</i></p> <p>2. <i>punaghatakapato</i></p> <p>Success; Meritorious gift of a slab with an overflowing vase (<i>punaghatakapato</i>), by the leather-worker (<i>camakara</i>) <i>Vidhika</i>, the son of the teacher <i>Naga</i>, with his mother, his wife his brothers, his son <i>Naga</i>, his daughters and with his jaatis (paternal cousins in the male line entitled to property, friends and relations.</p> |
| 203 | Worship of the throne and the Bodhi tree |  <p>Text: " <i>Sidham Samiyatakebhanakam Pusakavanavasika mahath(a)ranam Parivinutanam caranagata at(e)v(a)sikasa</i></p> |

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| | | <p>2. pemaḍapatikasa Mahavanaseḷavathavaṣa Pasamasa Hamghasa ca deyadhammā ima udha pato"</p> <p>Script: Prakrit (Paisaci form)</p> <p>The inscription means, "Success ! This upright slab is the pious gift of Pasama, the mendicant monk, residing at Mahavanasela, the pupil at the feet of the great elder Parivivuta living at Pusakavana, and scholar in Samyutakabhana and of Hamgha."</p> |
| 204 | Worship of the throne and the Bodhi tree |  <p>The inscription says that the upright slab is of <i>Buddharakshita</i>, the great supervisor of renovation, etc.</p> |
| 206 | Worship of the throne and the Bodhi tree |  <p>Script: Brahmi Language: Prakrit (Paisaci form) Text: 1..... <i>bhayigena sabhaginikena</i> 2. (a)badamaia karita sevasica.</p> <p>The inscription says that a pious gift of <i>Abadamala</i> (The lower plinth course with a string of slightly projecting slabs of sculptures) is erected by someone, wife of <i>Samgha</i> , etc..</p> |

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| 213 | Devotee | <p style="text-align: center;">46</p>  <p>Text: <i>Gotaminamo.....danam</i> Transl: Gift.....of Gotami. NOTES: Mr. T.G. Aravamuthan believes the statue, on the dress of which this is incised, to represent Gautamiputra Satakarni on the basis of this inscription (see his "South Indian Portraits", p. 1) But the inscription does not warrant the assumption.</p> |
| 221 | Casing slab |  <p>Script: Brahmi Language: Prakrit (Palsaci form) Text:(sidha)tanam Pukirathe adhithane.....vathavasa Hamgha gahapatiputasa vanyasa Samudasa gharaniya ca Kodacandi gaha(pati).....na ca savasa ca lokasa hitasukhathataya Bhagavato mahac(e)tyasa unisasa pa..... The inscription means, "(Adoration) to Siddhartha's/ Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samudra, the son of the householder Samgha, living in the chief city of Puki</p> |

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| | | districts and by the Householder Kotachandi for welfare and happiness of the world". |
| 226 | Frieze | <p>The Inscription means "... the venerable Bu.... disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of ..."</p> |
| 227 | Frieze | <p>This Inscription No. 112 (IV E, 13)</p>  <p>means, "This is erected by the reverend Dharmasira Pasam, Haphisiri, cada and the lay worshipper Ravisiri"</p> |
| 231 | Fragment | <p>The inscription No. 3 (I B, 1).</p>  <p>on the yaksha's turban means "yaksha Chandramukha residing in Vaku".</p> |
| 235 | Mutilated Stupa slab | <p>The Inscription at the base No. 103 (IV C, 9)</p>  <p>means "Success (Adoration) to the Lord! Erected by the merchant's wife Hagha, at the small Chaitya of the mendicant Nagasena living in village parts, for the ... all"</p> |
| 239 | Frieze |  <p>Script: Brahmi Language: Prakrit (Paisaci form) Text. "Sidham namo bhagavato savasatutamasā Budasā Mandaravathavasa pavito Sidhamtasa bhaginiya"</p> |

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| | | means, "Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk Siddhamta, living at Mandara." |
| 242 | Frieze |  <p>Script: Brahmi Language: Prakrit (Palsaci form) Text: ".....Haghadaya Kamadadaya Samghadaya.....(!)ma umnisa patithavita ti." means, "This coping stone was set up by ... Haghada, Kamdada (Skandada), Samghada".</p> |
| 245 | Fragment | <p>The inscription at the top No.49 (II E, 4).</p>  <p>Text: 1 . . . <i>tinisidapiya</i> 2 . . . <i>gila māluva Laciya dāna</i>)</p> <p>means, "the gift of Laci (Lakshmi) (Pali for Sanskrit Lakshmi) the mother of ..."</p> |
| 247 | Fragment of pillar |  <p>Script: Brahmi Language: Prakrit (Palsaci form) Text: aya Rebya atevasihiya ayadhamaya danam. means "Gift of the worthy Dhama, woman disciple of the worthy Reti". The Inscription in letters of the seventh century A.D seen above the previous one means, "Of the auspicious one, beloved of the Brahmanas".</p> |

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| 278 | Frieze on pillar |  <p>The inscription: No.7 (IB, 16).</p> <p>TEXT: <i>Siddhaṃ vāsisikāṃ Sivalāya saputraya sadābhaktāya dāya dharmā</i></p> <p>Means, "Success! Pious gift of the woman lay worshipper (uvāsikā) Sivaiā with her sons and daughters".</p> |
| 279 | Frieze |  <p>The Inscription: No.99 (IV A, 10).</p> <p>TEXT: <i>Siddhaṃ Kāṣṭhādānaṃ bhavā Nāga śāradhinaṃ dānaśālināṃ</i> <i>Vidhikā śāradhinaṃ .ā Budharakhitāya mātṛya .ā Sita Budharakhitāya .ā</i> <i>śāradhinaṃ pūjā dāna</i></p> <p>Means, "Success! Gift of a slab at the northern gate by the young monk Vidhika, disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhita and by her grand daughter Cula Budharakhita".</p> |

CHAPTER - XVII

EXTRACT OF THE ELLIOT MARBLES – REPORT OF REV. WILLIAM TAYLOR
IN THE 'THE REPORT OF SURGEON GENERAL EDWARD RALFOUR,
OFFICER-IN-CHARGE OF THE GOVERNMENT CENTRAL MUSEUM, MADRAS'

ON THE ELLIOT MARBLER, BEING A REPORT BY THE REVEREND WILLIAM
TAYLOR, MADRAS.

MEMOIR ON THE AMRAWUTTI SCULPTURES.

CHAPTER I—INTRODUCTORY.

The following correspondence will explain every thing initiatory as to the present Memoir:—

No. 514.

GOVERNMENT CENTRAL MUSEUM,

Madras, 14th December, 1855.

FARM SURGEON EDWARD BALFOUR,

In charge of the Government Central Museum.

To

THE REV. WILLIAM TAYLOR, MADRAS.

SIR,

I have the honor to subjoin Extract Minutes Consultation dated 11th December No. 1556 of 1855, the 3d, 4th and 5th paras. of which contain the expression of a desire on the part of the Right Honorable the Governor of Madras in Council that you would undertake to draw up a Memoir on the Amrawutti Sculptures; and I would feel obliged by your favoring me by mentioning how far such an occupation might be agreeable to you, and mentioning in what manner it would be in my power to remunerate you for your labours.

I have the honor to be,

Sir,

Your most obedient Servant.

(Signed) E. BALFOUR,

Surgeon, in charge of the Govt. Central Museum.

No. 1550.

Public Department.

EXTRACT FROM THE MINUTES OF CONSULTATION,

Dated 11th December, 1855.

Para. 3. The Governor in Council requests that Dr. Balfour will ascertain, in reference to para. 4 of his letter, whether the Rev. W. Taylor would under-

take to draw up a Memoir of these sculptures; stating the circumstances under which they were discovered, the notices to be found of them in Oriental Works, with a description of the marbles at Madras, and his views on the subjects of the sculptures and the era to which they belong.

(Paras. 4th and 5th not of permanent consequence.)

EDWARD BALFOUR, Esq, M. D.,

Honorary Director Central Museum,

&c.

&c.

&c.

SIR,

I have the honor to acknowledge the receipt of your letter of 14th ultimo with Extracts of Minutes of Consultation of 11th ultimo in reference to the Elliot Marbles, or Sculptures of Amrawutti now deposited in the verandah of the Central Museum.

2. It will give me great pleasure to do what I can as to description and elucidating their era. I am satisfied that the inscriptions on them have yet to be translated. The most important point is a search among the Mackenzie, and other manuscripts at the College as to the possible notices to be found, in illustration of the site and connected history of these marbles. This search will require some time (considering other occupations); and I do not wish to be hurried. I would allow myself from five to seven months; but with a pledge, on honor, to get the Memoir finished, as much earlier as I can.

3. As to remaneration I leave that point entirely to your discretion.

4. Remembering the consideration paid (when I was in England) to the Arundel marbles at Oxford, and to the Elgin marbles in the British Museum, I would most respectfully suggest to you the propriety of removing these—which I think may be most appropriately designated the Elliot marbles—to a room, or place by themselves, where the Archaeologist may look at them undegraded by present associations. The two ornamented porticoes from Humpes are besides worthy of a corner in that room; but they are more modern, of a well-known period, and of more ordinary finish.

5. The above Arundel marbles are valued only for the inscriptions on them. The Elgin marbles were intended to be seen from a height, around the cornice of the Parthenon at Athens; and are cut rudely, though, with elegant contour. These Amrawutti sculptures are better finished, for a nearer view. I had the privilege of a leisurely survey of the antiques in the Musée Royal at Paris, busts and statues excepted; I remember nothing superior of this kind there; and I am of opinion that, were these marbles (decorated with uncial Greek letters) placed in that Museum, they would, by common consent, be deemed the most remarkable objects there.

G. Under these impressions I deem myself fortunate in having been referred to, and I venture to ask of you to add still further to the acquired lustre of your own name, by giving to these early reliques all possible distinction.

I have the honor to be,

Sir,

Your most obedient servant,

(Signed) W. TAYLOR

COLLEGE, }

January 14th 1856. }

No. 100.

GOVERNMENT CENTRAL MUSEUM,

Madras, 24th January, 1856

FROM SCREER EDWARD BALFOUR,

Officer in charge of the Govt. Central Museum

TO THE REV. WILLIAM TAYLOR, Madras.

SIR,

I have the honor to subjoin copies of Extracts from Minutes of Consultation of date the 22d January, No. 88 of 1856.

I have the honor to be,

Sir,

Your most obedient servant,

(Signed) EDWARD BALFOUR, SCREER,

Officer in charge of the Government Central Museum.

No. 88.

Public Department.

EXTRACT FROM THE MINUTES OF CONSULTATION.

Dated 22d January, 1856.

Para I. The Right Honorable the Governor in Council concurs in opinion with Dr. Balfour as to the research required to be made in compiling the Memoir on the Amravati Marbles, called for by Government.

2. Dr. Balfour will be good enough to request the Revd. Mr. Taylor to take the work in hand at once.

4. The correspondence on the subject of these Marbles in the Government records, will be communicated to Mr Taylor through Dr. Balfour, for perusal when required.

(True Extract)

(Signed) T. PYCROFT,

Chief Secretary.

(A true copy.)

(Signed) EDWARD BALFOUR, SCREER,

Officer in charge of the Government Central Museum.

TO SIR GEORGE EDWARD BALFOUR, Esq., M. P.

Officer in charge of the Government Central Museum
Sec. Sec. Sec.

SIR,

I have the honor to acknowledge the receipt of your letter of 21th ultimo, conveying Extract from Minutes of Consultation, dated 22d. January 1856.

2. My time and engagements having been apportioned up to the end of the past month, I have the honor to state in reply, that the work in question may be considered as beginning from to-day: and I shall do my best to merit your favorable report to Government, as to results.

COLLECTOR,
 1st February, 1856.

I have the honor to be,

Sir,

Your most obedient Servant,

(Signed) W. TAYLOR.

Further explanation will be developed by anterior correspondence:

FROM

WALTER ELLIOT, Esq.

TO

EDWARD BALFOUR, Esq.

WALTER, July 30th, 1853

MY DEAR BALFOUR,

Touching the Marbles which I brought from Amaravati in the Guntoor District, you will find some notice of the place and of the first discovery of the interesting remains there, about the year 1801, in the 9th volume of the Asiatic Researches, by Colonel Mackenzie (page 273, of the Bro. Ed.) Some further account of subsequent researches prosecuted by the Colonel in the same locality in 1815 to 1817, was published I think in the Asiatic Annual Register; but I have not the work to refer to.

It would probably occur in one of the volumes from 1815 to 1820.—About 1830, the late Mr. Robertson (who died Collector of Bellary) when in charge of the Bunder district, founded a Pottah in Masulipatam which still bears his name; and, to beautify it, brought down some of the Amaravati Sculptures, and placed them in the square of the market-place. Benaresaw, and described them in the 5th Vol. of the Madras Literary Journal, page 44. These are now in the possession of old Mr. Alexander. I am not aware by what title; but Gillingham can tell, for he made them over to him, when he was officiating as Collector of Bunder.

Extract from a Letter to Sir H. C. MONTGOMERY, Bart.,
Chief Secretary to Government.

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With reference to the question of the Honorable The Court of Directors,

H. It is stated by Mr. Bellier that "there is lying in the press in front of the College a very valuable collection of sculptures, which ought immediately to be placed under cover.—The objects in the documents which they have sent, for two years have elapsed, and, of consequence, what do these sculptures signify?"—We desire to be informed of what these sculptures consist; in order that we may determine whether any of them are worthy of being transmitted to the country for deposit in our Museum.

No. 173. Extract from the Minutes of Consultation, dated 20th September 1843.

7. A copy of these papers will be furnished to Ferguson Bellier, with a request that he will send reference to page 20 of his Minute dated 1st December 1843 (report on the sculptures then a national

and the order to the Museum of Government as per queries). I have the honor to mention that most of the Marlin lying in front of the College were brought down to Madras, about 14 years ago, by Walter Elliot, Esq., and have, ever since then, been lying on the ground exposed to all the vicissitudes of the four elements. They were brought from the inland city of Amara-

vasti, in the Gangetic Collieries, and are considered of a great beauty and value. I am informed (I have not the books to refer to) that some notice of these interesting remains (by Colonel Mackenzie) and of their first discovery about the year 1801, will be found in the 9th Vol. Asiatic Researches (Page 575, of the 2nd Ed.) and that some further account of subsequent researches, prosecuted by the Colonel in the same locality in 1815 to 1817, was published in the Asiatic Annual Register, or Asiatic Researches, in some year between 1815 and 1817. Subsequent to that time, in 1820, the late Mr. Robertson (who died Collector of Bellary) when in charge of the Mysorean Collieries, founded a Petich in Marichpattam, which still bears his name; and, to beautify it he brought down some of the Amara-vasti Sculptures, and placed them in the square of the market-place; and the late Dr. Bevis saw these, and gave a description of them at p. 44 of the 5th Vol. of the Journal of the Madras Literary Society.—And these are now, in the possession of Mr. Richard Alexander of Marichpattam. I have had correspondence (herewith appended) regarding this portion, with Mr. Ooldingham of the Revenue Board, who was Collector of Marichpattam at the time that Mr. Alexander got them, &c. got copies of them, and copy of this was sent to Mr. Elliot. The late Dr. Malleson also briefly alludes to these Marlin and his high praise of their beauty and their value, will be found at page 443 of the Royal Geological Society's Transactions for 1827.

Some of these Marlin contain inscriptions, and the late Mr. Prinsep published in the Journal of the Asiatic Society of Bengal, about 1834 or 35 a De-

* See 1832 Vol. 7, inserted to in Chap. 4 of this Memoir

simile and translation of inscriptions in very ancient characters on two fragments then sent by Colonel Blackwelder.

So many of the *above said Marbles* as were transmitted by Mr. Elliot to Madras are now deposited in the Central Museum; that is in the front entry, with its two side partitions: ^a more or less exposed to the forenoon sun; but otherwise sheltered. Some of them bear Telugu numbers, cut in, many years since. Other numbers are recently painted on. The matter next in hand is a description of the Sculptures. And this will be in the order of the painted numbers; which do not appear to have been guided by any principle of assortment, or classification.

CHAPTER II.—DESCRIPTION OF THE MARBLES, AND SCULPTURES ON THEM.

No. 1. A SLAB 5 feet by 2½ SCULPTURED TRANSVERSELY, OR CORNICE FABRION, IN BAS RELIEF.

On the left hand compartment a King seated and a Queen on his right hand side, but lower down; the King is being fanned by ebowies. The Queen has two attendants females; and one seated lower down in the left-hand corner, thereby indicated (as being seated) that an inferior wife is intended. Beneath the Queen's seat are three pages, one holding a quiver, a woman patting his face with fondness; another page writing in a book. A *mantri*, or minister of state, is seated on the King's left. There are on this left side seven attendants, male and female. A Court in Session. (At the late introduction of Major Phayre to the Hindustani Court of Barinah the Queen was seated by the King's side, lighted a cigar, and gave it to the King.) These are *Buddhist* or *Jaina* Sculptures.

The left compartment is separated from the right hand one, by the pillar, and gothic curve of a semi-arch. The right compartment is religious. In the top right corner (the place of honor) is a large bundle gathered from the sacred *ba-tree* (in this age the *nigrodha*), borne by an aged woman, and a young one. The aged female is of high rank, shewn by an umbrella (the emblem of royalty) rising over her head, in front of the bundle; probably designating the Queen-Dowager, and mother of the reigning King. This aged woman's face while round and full, indicating high living, is much wrinkled, and the artist has put into it a serio-comic expression; a consciousness of the importance of the work, with a slight expression of pain from not being accustomed to bear a burden. The artist conveying this expression was capable of great things, in the line of sculpture. The young woman, on the contrary, bears her share of the burden cheerily; thinking only of the honor of her office. Three aerial beings are paying adoration to the sacred bundle. Along the middle of

* Subsequent to my writing the above para. the whole of the Marbles (one broken pillar excepted) have been placed in the south-wing of the Museum.

The right-hand compartment features are ranged fronting the spectator, bearing in their hands the body of a large snake (or a snake) a frequent emblem in these Scriptures; and this snake is marked with seven impressions of the sacred foot of Buddha. (Fishes issue on his breast the impression of the foot of *Shiva* snake, an emblem of the *Shakti* given as high perfection of entire masculine *Buddha* an incarnation of Vishnu, and the impression of his one sacred foot is *etc.*, where surrounded by *Buddhas*.) Each foot impression has within it the character (wheel, or *dharma*) the special emblem of Vishnu (i.e. power to cut off the wicked). Two women are beneath, in adoration before a small altar. Above an ornamented cornice, and flowered cornice beneath; both in good taste.

There is a remarkable anal between the two compartments (spring of the arch), on this the same symbol cut by a line, set in low relief; and this symbol is so entirely opposed to the rest that I regard it now later, and spiritual addition, of which other traces may be found, in other symbols.

In explanation it may be noted that to the north of Teluguva there was a race of people known as *Nagas* (literally snakes), according both to Hinduism and Buddhist testimony. Moreover *Kalapa* is the name of an old kingdom the modern Orissa, down to the Gubbery, connected with *Magadha*. The site of the *Amravati* power was either there, or near it, at *Amravati*. Hence the general subject of the piece seems to be—to commemorate the solemn presentation, accompanied by religious rites, of some trophy, won from the northern *Kalapa* nation, and received by the King, in full and solemn vision of himself and Court. Corollary—The very ancient Teluguva was not an united kingdom, but at least two; one northern, one southern; and, sometimes at least, hostile the one to the other.

NO. 2. A SQUARE PLATE, ABOUT 4½ X 2 FEET. DIVIDED INTO TWO COMPARTMENTS, UPPER AND LOWER.

Upper Compartment.

A central male figure, intended to be gigantic, and in the attitude of *Krishna* supporting the Mountain *Gronosthana*, right hand holding it up. The face is broken off. Two female figures (*Devi's*) stand behind on the right side; two male figures on the left side. A horse caparisoned in waiting. Another figure is worn; but by comparison with the lower compartment, it is seen to have been the head of an elephant.

Lower Compartment.

A King seated, an umbrella held over his head by an attendant behind; two attendants gone. The Queen is seated on the right of the King, her right hand touching his left arm; indicating either attachment, or an inferior marriage. From her sides upwards are several large rolls of silver (to indicate more than usual wealth).

A Maatri is seated to the King's left.

Between, there is an oval shield, or ornament somewhat turned towards the King, and away from the *Maatri*, to indicate the King's superiority. One standing attendant, and one kneeling, bringing an offering or present. Horse and elephant, both caparisoned standing near in waiting; index of state: as seen especially near *Aiyasur* fane, in the Carnatic.

This represents some more ordinary case of tribute paid; and the reference in the top compartment is probably emblematical to shew that the King protects his subjects even as *Krishna* protected the cowherds and cowherdesses, against the wrath of *Agai*, who sent a fire-shower to destroy them.

No. 3.—AN OVAL SLAB 4 feet by 2 feet.

Figure of a young man, full oval face, seated on a lotos, in the attitude of a penitent, one leg bent under, sole of one foot uppermost. A chain band around the loins, and a narrow girdle around the waist, a double scholastic thread, and a similar necklace plain; right hand held up in benediction, the left holds a lotos, within which is placed a sacred book. The figure has long hair in pendent ringlets (as now a days worn by ladies), differs in this from the *jadamani* whose hair is rolled together, or rolled together in twisted braids; these ringlets hang down loose. Ornamented skull cap which covers a knot of hair worn on the top of the head. Pendent ear-lobes with drops in them. There is a side figure under the above lotos, holding a sort of bowl, with a small altar cut on it. Two side avial figures are damaged. The left top corner, which holds one of those figures, is fractured.

This figure is cleanly and neatly carved, and the whole is in excellent preservation. It does not represent a *Jina*, or even devotee of the severer class; but would seem to be rather complimentary to some young man of rank, beginning a religious profession: *Gautama Buddha* was such a one, in early life; being a son of a king of *Magadha*, and going through a noviciate before entering on the severe ascetic profession. This image may possibly commemorate that noviciate.

No. 4.—OUTSIDE OF THE GARDEN OR LAWN IN FRONT.

A coarse granite figure, a female seated, or as though legs were buried. Two hands brought together, one holding the stalk of a lotos in bud only. Drapery, much time-worn. A highly ornamented head-dress, of the sacred kind; ear lobes pendent.

The figure is old but assimilated with the porticos from Hampi; it might harmonise with any class of native religions; nothing to identify it with the *Amravati* Sculptures.

No. 5.—ALSO IN THE LAWN.

A bird of large size apparently intended to represent the peacock vehicle

of *Sahasranga* with closed plumage; but this is not quite certain. It may be intended for the poetical *Ames*; the coarse granite not harmonizing with the marble.

No. 6.—SMALL CRYSTAL SLAB, 2 by 1 foot.

A figure standing, disproportionate, very short legs, girdle and garment down to the ankles. Scholastic thread and necklace. Right hand broken off; left hand holds a lotus stalk, no flower; two small figures (*tirthakaras*) seated. The broken off hand would have yielded an identification: the small figures indicate that the larger one represents a deity.

No. 7.—A STANDING FIGURE OF THE *Digambara*, or naked ascetic class, black marble; of the ordinary class, and workmanship of *Jaina* images; without comparison, inferior to the *Amravati* Sculpture.

No. 8.—COARSE GRANITE.—A female figure seated holding a lotus. In its place I notice two lions outside on the lawn; without any number, properly a lion and lioness, of the type common (as I learned from Dr. Balfour) in the Cottack Province, till within late years; the male lion not having any mane. They are well cut, from the usual marble, and are large, near the natural size; of the same type and attitude; there are many others on the bas-reliefs, but, of course, minute there. Native Hindu artists never succeed with the figure of a lion; and were other proofs wanting, these two (injured) pieces would prove a foreign chisel employed. They were evidently intended to be placed at the entrance door, or steps of a palace.

No. 9.—COARSE COMMON GRANITE.

A seated *Buddha* or *Jina* in poise, with a back shrine, and canopy over head. Two attendants seated behind with chowri fans. Two half *chakras* or wheels, and other coarse ornaments. Does not harmonize with the superior works.

No. 10.—TWO PIECES BEAR THIS NUMBER, the one fits into the fractured end of the other, each about 2 feet by 8 inches; length entire about 4 feet. The top compartment represents a dagobah or temple in the center. A female figure in each of two niches, on either side; ornamented arch work and aerial figures (*guani* angels) over-head.

Next Lower Compartment.


A seated *Shambha-Jina*, glory behind the head. The right held up in benediction, the left on the lap. Attendant figures, one on each side, two seated; small lion-couch with its roof-like canopy, ornament frieze work.

Next Lower Compartment, (top of the second fragment).

A seated *Shambha yogi* or *Jina*, his son borne on the heads of four small figures. Two standing female attendants, and two others behind headless; the

heads being on the other fragment, and would meet on the pieces being put together.

Lower Compartment

An *ascetic* standing, being *absolved*. One figure on the right, the *ascetics* standing on the left. A horse caparisoned, a kneeling figure  and, from whom the ascetic appears to receive some offering.

This could be any *devagata* or *Mahamedan*, bringing a present to propitiate the *farer*, or intercession of some sacred person, holding a civil office, like that of a *Shiyo* *Brahman* in a *Hindu Raja's* Court. A circle is over the head of the principal figure. (This represents a married man of dignity; but not of religious sanctity, equal to those in the ascending scale.) Discussed *small*.

This pillar appears to have been an ornament of a palace, or temple: Sculpture good.

NO. 11. A PRINCIPAL—SCULPTURE CORNER

A male figure with three male attendants, or followers, is *devotedly* carrying off a *slay* young woman in his arms. Female figures *resent* him; one of them has taken up a club, or some such thing, to strike him with it. Four women are seated, two of them are resisting the outrage; two of them *passive*. There are three houses, the *roofs* *chipped off*, which, after a little consideration, I determined to be the kind of houses or wooden huts seen on *middle* doors of native houses, the heads of strong *clerics*. Hence, wherever these houses occur (as they do often) they indicate the partition of a door. Outside the chamber stands a young man, in a careless attitude, unconscious of what is going on inside; in which he ought apparently to be deeply interested.—See chap. 6.

This piece is greatly time-worn; there is an *injurious* loss of inscription, much of it *chipped off*; few letters only remain.

NO. 12. A SMALL PLACE OF THE UPPER HALL.

After doing persons seated, and two small *dagobas* between: nothing further particular.

NO. 13. A SMALL FIVE-FOOT PIECE.

A King seated, with various attendants. A pillared partition on the right side; a *dagobah* beneath with attendants; resting on five *bird-supporters*. Surface of all, worn off, or *chipped off*; greatly exposed to weather.

Another No. 13. A CORNER 3 FEET BY 1 1/2 FEET.

A seated male figure, with attendants.

A partition arch. In the right hand corner of the compartment a *dagobah*, (temple) three female *devotion* standing, and two others kneeling.

On the left hand side much worn, and the figure shattered. Birds'-beak supporters under the cornice. Both pieces probably are parts of one cornice, divided.

No. 14. GABATLY TIME WORN.

A long piece of cornice work 5 feet by 1 foot, containing 5 compartments, separated by bosses, to designate those common on doors to native houses; the ends chipped off.

1st, or right hand compartment, male and female figures defaced.

2d. A male figure seated, and two female figures seated, denoting wives; four standing and two kneeling attendants.

3d. A seated male figure, two females kneeling; two standing behind them, bearing two small children on their shoulders, denoting servants.

4th. A seated chief and queen on his left with attendants; much defaced.
5th or left hand compartment two figures defaced.

No. 15. A SIDE DATE POST WITH MINUTE SCULPTURES, AS ORNAMENTS. Three *Buddhas* or *Jinas*. The principal one in the centre; the one above, and the one below less laboured. Male and female supporters bear the seats of those three on their heads.

No. 16. A counterpart piece; but in better preservation; less time-worn. The chiselling better defined. A slight difference only in the figures. Both appear to have been ornamental merely, at the entry to some edifice.

No. 17. A SLAB 9 X 2½ FEET.

Top and bottom semi-circles of lotus carving, as usual: of neat workmanship, but time-worn. At the bottom corner are two fish-monster heads, with open jaws, of frequent occurrence. They designate an enemy.

Below the centre circle, which is lotus-flower only, are three *Māras*, or fat goblins of comic intent; and not appearing to have other reference.

Over the circle in the middle is a *Nāga*, or five-headed serpent; on each side is a woman, each one treading on the fish-monster of frequent occurrence; only here, the mouth is closed, and the body straitened out; from which it would seem that a gyal of the Ganges, or alligator may be intended. This compartment is allegorical. The two women bear offerings, and have a very composite head dress; the girdle is modest, such as I think No. 18 originally had. At the top over the semi-circle are a very small dagobah, and three elephants, cornice work.

It is of importance to settle the allegory.

The *Nāga* is connected with Vishnu, and is seen over the head of *Buddha* also, as a canopy. In this place I take it to be an emblem of one of the 34 *Nrīkṭas*. The *Pundarik*'s banner was a fish—and he from a *Buddha*, became *Śiva*.

—Did the Pandiyan assist these northern *Jainas* : or does the matter refer to the affairs at Madura ? or is the reference to a *Gauntle* power ? After having attended to No. 18 I am enabled to decide that the power thus subdued, and prostrate was Mahomedan.—See the following No.

No. 18. A LONG SLAB 9 X 3 FEET.

At the bottom and top the often occurring semi-circle of lotos flower and petal carving, very neat. Cornice below of flower work ; two fish monsters, one on either side, as in No. 17, only mouth open destructively : flower wreath around the semi-circles, one large flower (lotos beginning to unfold itself) on each side.

On the top cornice a dagobah with four votaries. Two monsters at the sides. On the left side, a man pushes the upper jaw, as if to force it down, while another in front thrusts a spear through the mouth into the throat.

Inscription on the top cornice ; one of the letters gone at the beginning. It commemorates a victory.

Top Compartment.

Three partitions : centre one a *be-tree* with pedestal, and on it two feet of *Buddha*. Nine kneeling devotees, with very composite head-dresses or turbans, two faces chipped off.

Right hand partition five devotees in various attitudes, composite head-dresses and girdles. Left hand, seven standing devotees, with like head-dresses and girdles.

Centre Compartment.

A circle with flowered and leaf cornice around it. A *be-tree* in a sort of tub ; borne up by two attendants kneeling. Beneath it a cushion, with two feet of *Buddha*, bearing the *chakra* marks. Five devotees, on one side, bearing offerings ; eight on the other side, also bearing offerings ; on the former side, two heads of oxen, and a small *be-tree*.

Lower Compartment.

Three divisions : centre one a *be-tree*, on its right two females standing, two heads of others appear behind ; composite head-dresses and girdles. Rolls round the ankles, indicating people of quality. (On the person of these two females there is an indelicacy, which I do not think original, but done subsequently—See Nos. 1 and 17.) On the left side of the tree, a dwarf bearing a load of pieces of rock. Three others, two faces gone. One of them has a serpent, of exquisite workmanship, twined or folded around its shoulders, and it holds the reptile by the neck. Right hand of the centre, a figure of a chief, another man holding an umbrella over him. A *be-tree* behind ; a pedestal beneath it, bearing two feet of *Buddha*, with the

chakra marks. Other side (allegorical) a mounted horseman cowering beneath an enraged elephant, the trunk of which is forcibly held in by a dwarf. Another holds a mallet in his hands, as if about to strike the cavalier. Above a tree, the leg of a man reversed, foot upwards; a large but defaced figure above the elephant's head, designating perhaps a king of Warangkul.

The meaning of this lower compartment is to commemorate offerings rendered on the occasion of a victory by the *Ganapatis* (or else the *Gajepatis*) over the *Arapatis*, or Mahomedans; it being intimated that mercy tempered their overthrow.

The upper compartment renders it possible that the sea-monster or alligator represented the Mahomedans; giving the same meaning, under another emblem.

The centre compartment lays the glory of the victory at the feet of the deity, and his symbol the tree.

A large cobra twined round the vital parts of a boy, or dwarf, while he firmly grasps it by the neck, is a symbol of like import, and quite above the level of native intellect. The sculpture of the snake's skin, and its careful preservation are equally remarkable. Thus on one slab, there are three emblems of a Mahomedan invasion, successfully resisted.

NO. 19. AN IRREGULAR SLAB 4 X 3 FEET.

A *dagobah* with the lower gate thrown open; and, in the aperture, a deity seated on the coils of a serpent (as an *avatar* of *Vishnu*), the serpent upheld by three female votaries, kneeling on a plank; which is again supported, on their heads, by two men. The principal figure has its head guarded behind by many serpent heads (*Adi shesha*) as in figures of *Vishnu*. On the front of the serpent coil is the figure of an ellipse, impressed with the two feet of *Buddha*.

On the right and left, supporters, female votaries, and dwarfs with offerings, cornice work. Pilasters, lions couchant. Small figures to represent sculptured, or plaster figures, on the dome of the *dagobah*; as on *gopuras* of *Seiva* and *Vaishnava* facon.

Cornice work, men riding on lions. The principal figure is *Buddha*, as an incarnation of *Vishnu*; reposing on '*Adi shesha*'; all the rest emblematical.

NO. 20. A LIKE IRREGULAR SLAB, 3½ X 2½ FEET.

A *Gopura*, or *dagobah*, with the lower gate thrown open. A small circle with a *Buddha*, and halo around the head. Another circle, a led bore caparisoned, with attendants. Two dwarfs beneath, bearing salvers on their heads. Lions couchant. A circle. On the two sides at top two large impressions, each one bearing two feet of *Buddha*, on a cushion; on each foot the chakra mark of *Vishnu*.

No. 21. AN HEBERULEAN FRACTURED SLAB, 4 FEET LONG BY 2 FEET BROAD.

Three Compartments.

The top one, a large diapothek with the gate thrown open; a serpent, with its heads united; lions guard it overhead. The figures are greatly defaced.

Centre Compartment.

A chakra, or disc image of the sun, on a pedestal. A figure on either side, but greatly defaced. This chakra may possibly be the distinguishing sign of the 15th Tirthakara.

Lower Compartment.

A bed-stee, and chair of state: beneath it is a square cushion, having two feet impressions, bearing the chakra mark; male and female attendants, on either side; but equally defaced with those above. This slab bears the Telugu No. 79.

This piece appears to be only of religious reference.

No. 22. THREE FRAGMENTS PUT TOGETHER.

The subject is a diapothek, having five front pilasters. The principal figure is a *deposed* (or *passant*) seated, hands over his head, with attendants. Two lions seated on their haunches, and two lionsess. Various small figures; being devotes, in great variety of attitudes: some figures on horse back. It would seem from this piece that a first-rate diapothek had sculptures, or plaster figures like those now seen on pilasters; though differing as to meaning. This number would appear to be merely ornamental.

No. 23. A SLAB 6 x 3 feet.

A semi-circle at the top has been broken off, and is now wanting.

Centre Circle.

This represents (*quasi, an lit de justice, or King's Bench*) a King seated in a Court of Justice. In front of him is a *minister* seated, having a book open resting on his knees; he seems to be engaged in expounding the law of a state: there is a peculiarly visible in a circular knot of hair on the right side of his head. Assistants are seated lower down, their hands in a ceremonial position. The swearing officer stands behind, holding a vessel filled with sacred water; other attendants. A *latter* visible behind: to indicate religious sanction. Behind the King, a female attendant holds a fan of peculiar construction, with other symbols, broken off. Two wives of the King are seated behind. Five suppliant female figures below, being suitors in the Court. This centre circle has carver work around it.

Lower Circle.

This has three compartments representing suitors in attendance, outside the above Court; with their counsel or pleaders; who are more fully clothed; than is common in these sculptures. Below is the usual semicircle, lotus-flower and leaf ornament, very well cut. The open mouths of two crocodiles, on the sides below in the cornice.

These figures are very good; though not quite equal to the very best, as to the chiselling; fully so as to the expression given. They are much time worn.

No. 26. A SLAB $4\frac{1}{2} \times 4$ feet.

It is fractured irregularly, so that the principal figure in the centre compartment is gone. There remain figures of female devotees, one with hands reverentially joined by the palms, fingers pointing upwards; another woman is making the Mahomedan *Salām*. Others have their eyes steadily regarding one object, or figure, which is broken off by the fracture; above are some heads of male figures, with the wig-like appearance seen at *Misallipuram*, and other places: one holds a drum, and stick to beat it.

A partition and a square compartment.

In the centre of it a King is seated, his right hand held up in the attitude of benediction; the Queen is seated on his right hand on the same plank, or bench: this is borne up on their heads by five female attendants.

A female, standing on the left, wields a chowri fan. A canopy over head; upon it what may be ornament; but at the same time are letters,* which appear in the inscriptions of some of the slabs.

Other females standing: one behind the Queen holds a covered pot, or vessel (for betel and araca perhaps). A tree near her, and two others. On the opposite side are females, bearing modest girdles. A horn for music; a tree; beneath a figure blowing a flute. The carving is good; a fracture runs transversely, and through the eyes of the Queen. A glory is around the heads of the King and Queen.—Once for all I note the entire exposure of the female breast, which is a feature in all the sculptures; and corresponds apparently with the state of manners of the court of the *Buddhist* Kings.

No. 25. A SLAB $2\frac{1}{2} \times 2$ feet.

The figure of a *eleph*, the characteristic sign of *Dharma*, the 15th Tirtha.

* The distinctive initial of the dynasty, like G. R. or V. R. It occurs on Bactrian coins, and serves, as the initial letter, to designate the word *gaja*—elephant. It is the Chaldean *giml*, manuscript form.

kare, or disc of a sun, on a pedestal; a couch-seat beneath it, and under this, on a cushion, two feet of *Buddha*, having the *chakra* mark. There are kneeling attendants, and celestial in the air. All the figures are injured, and defaced; the carving is rather rude. On the cornice beneath is the following one line inscription.

Dhagna zadi dhana Mariti garu patiyana yuddha jayana samahrayana.

From which I conclude that the piece commemorates a victory by *Chana Mariti garupati*, a chieftain over the *Dakkini* Mahomedans; in some skirmish of no great importance.

No. 26. A LONG SLAB 6 by 2 feet, fractured.

The lower fragment large, three upper fragments. A carved pedestal runs up the centre divided by six pedestals, borne by caryatides of various kinds:

1st row, three stout human figures, holding up hands in support, their heads also supporting. 2d row, three like bearers, time worn. 3d row, fractured; has heads of animals. 4th row, three figures as before. 5th row, animals. 6th row, worn off; supporters on both sides, lions, horses, Lion with human face (Assyrian emblem) bull; one strange animal, with mane. At the top, a figure of larger size supporting the roof; as far as the faces have expression, it is wrathful, sportful. The sculpture would seem to have been merely ornamental.

No. 27.—A LONG SLAB 10 by 3 feet, fractured beneath.

The characteristic sign of *Dharma*, the 15th *Tirthakara*.

The sculptures on it appear to commemorate an oration.

In the centre is a large dagobah, the door open, a five-headed serpent over it, as a *Tirthakara* or *Vaishnava* emblem; another one lower down. On its right top a small *sa-tree*.

On the right side of the dagobah is a military procession of horse and foot, and one man on a camel (an animal not common in these sculptures, and not of good contour). The procession is going through a fortified gateway, as if of a fort. The front footman is beating a drum, *snag* from his neck, as was still the custom; the next footman behind blows a conch, the symbol of triumph; another footman wields a spear.

On the left of the dagobah, are two *sa-trees* above, as on the other side.

Six devotees with their hands held up, reverentially. Two horses' heads above them.

A chief hierophant in front, and conspicuous, wearing a cloth of the *Shankara* sect of the *Jaïnas*. His right hand is held up in the attitude of benediction; the left hand holds something, but what, is India.

last. Five subordinate *Shambhus*, like him, with shaven heads. Their hands held in the reverential form, known as *Anupada*, that is the palms joined, the fingers and thumbs pointing upwards. Beside them are six kneeling *senaka devotas*. A large *Is-tree*, on a square vessel with earth, or pedestal; beneath this vessel are five figures, seated: the hands as above, reverentially joined. The foremost figure is the largest; hands immolatory: three figures are like *Brakmas*; but their position according to the hierarchy observable in these sculptures is one of humiliation, or degradation. Another small *Is-tree*. To the left, three ordinary warriors at ease, near a woman, who is sitting as nothing to them. Here are the walls and steps leading into the Fort, on the opposite side to the triumphal entry.

A long line of inscription runs along the entire top cornice, and is mutilated, where that is broken off, to the left of the slab, but facing the spectators right; the letters are so much time worn that they cannot be copied; except perhaps by impression.

The general subject is decidedly historical. It commemorates the return of an army in triumph, and their being received within the fort, at the temple, with religious rites. The camel, and man riding on it, designate, I conceive, *Arak* allies. The two horses' heads are in a place of honor, and imply respect to the *Mahomedans*; while the degraded *Brakmas* beneath the feet of the *Jaina* kinglyphant, and under the *Is-tree*, as also her share in the sacrifices, appear to intimate that the victory was over some strictly *Brakmanical* power; such as the *gna* at *Warasak* or *Pijapangaram*; and probably at the fort of *Kondair* in the more immediate neighbourhood. The inscription, if the letters can be made legible, may settle this point. The soldiers and squire, at the other gateway, are merely artists, and useful. The *Jains* have three principal distinctions of their kinglyphants, the *Asvatas* the *Shambus* and the *sat-shambus*. The paintings from the nose of *Ajvata* (*Ajivata*) show that the *sat-shambus* class was there in office and honor. The three words: *man*, with red pigment, with *manaka* pigment, and with white pigment. The strictly orthodox *Buddhas* are *pilashambus*, wearing reddish yellow, like the *Senas* *senaka*; and of like shape, girle fashion; only their heads are bare and shaven.

Presupposing *senakus* left it uncertain if the sculptures were *Buddhist* or *Jaina*; the present one settles that question. On one of them besides there is a distinct *Jaina* emblem; to be noticed in its proper place.

Since the foregoing was written I have ascertained, from one of the *Mahomedan* papers in Telugu, that *Arak* were in that neighbourhood; and that their bounding was an invading army leading *Krisna Raja* to invade and conquer *Kondair*; driving away the *Chalapati* ruler there. The horses also in the procession must not be passed by: they designate the *Asvatas*, or *Mahomedans*; and the sculptures on this slab, by consequence may commemorate a victory by *Mahomedans* (*Turcomans* and *Arak*) over *Krisna Raja*, whom

warlike designs with them, according to *Priakta*, was a succession of advantages, and reverses. Between *Krishna-raja*, and the *Gajapati* there was long continued hostility; these latter therefore would rejoice when their potent enemy sustained any humiliating defeat.

No. 28. A CORRESPONDING SLAB, PINNED ON TO IT, BACK TO BACK, WITH STROGO IRRA-SIVETS.

The main feature herein is a strong cable, or it may represent a very large snake, borne up on the heads of four strong and stout men, the said material forming curves.



Here it issues out of the mouth of two sea monsters, with open jaws. The emblem recurs in another number, and may be taken together. Above the heads of the men supporting this flexible something, are *Corymbides*, supporting the cornice for ornament. Other ornaments, *Chakras*, dagobah, small figures.

Two of the above bearers trample on a large serpent of the cobra kind: the other two the same apparently; only the sculpture is less distinct.

No. 29.—A LONG SLAB 9 + 3 feet, sculptured on one side, the back plain, fractured at one end, and a little broken off the corner at the other and; a slab of inscription at the base is thus injured, at the beginning, and at the end.

A large elephant is forcing its way through the gate of a fortress; immediately above is what looks like an immense gun-carriage, and recall what is stated in Welch's reminiscences as to an immense piece of Artillery over the gate-way of one of the Mahomedan fortresses. Within the fort, and in the centre of the piece a camel, and an enraged small elephant, both bearing riders, meet front to front. Many people in confusion; one of them thrown down on his knees. Various figures at the other end, and a large tree with a couch underneath it.

On the side of the attack, bet outside the fort, a King is seated, with down-caste, bet wily expression of countenance. He would seem to feign sorrow, but to be inwardly glad, because of the assault.

People embarrassed. The carving is much time worn; bet it commemorates the storming of a Fort by the *Gajapati* ruler. The small elephant inside seems to represent the *Gajapati* ruler of Warakal, from ally turned to foe, and fighting inside the Fort with Arab auxiliaries. The immense gun-carriage doubtless indicates a Mahomedan fortress.

A degree of uncertainty, as yet, accompanies the inscription, bet it appears to commemorate the capture of a hill fortress.

CHAPTER III.—THE SAME SUBJECT CONTINUED.

No. 30. TELUGU MASK No. 20. A FRAGMENT BROKEN OFF ON THE LEFT HAND: remains $3\frac{1}{2} \times 2\frac{1}{2}$ feet. Cornice with small head ornament, flowers above; lions in chase beneath.

In this sculpture there is the large kind of cable, as in No. 28; borne up in this by two stout men on their right shoulders—ordinary dress, except collars, and hair dressed as now worn by some palankeen bearers, in a round knot at the top of the head.

A circle with a *ba-tree* and attendants: above a small dagobah supported by snakes, and two attendants, one on either side: time worn. Another pillar near the left fragment supports a *ba-tree*, figures near it.

The exact nature of the carved ornamented cable in 28 and 30 is not yet clear: it may be compared with that in No. 1, but it indicates something different. There exists at present a mode of *trussing* straw, very similar as to appearance merely; but what this could signify other than abundant harvest of rice-grain (the best in kind) I do not well see. Perhaps from a joyful harvest-borne sort of countenance in the bearers, that may be the reference: the immediate vicinity of the *Krishna* river being probably very fertile.

No. 31. A SLAB SIMILAR to No. 20. The figures are less time worn. Two strong athletic figures bearing on their heads the ornament cable, as above. It has a *chakra* on the chief lower bend, which seems to indicate that it is consecrated as a tithe, or offering. Above it a pedestal, supporting a figure of the sun. Two figures near with reverentially closed palms; figures pointed upwards.

Open mouthed animals on the side whence the cable proceeds. Seated figures on the right, and left hand corners; heads reverential as above. All faces wear a smiling expression, as of pleasure. Head-dress, and ear drops, as in other numbers; but quite different from any known modern *coiffure*. The chiselling and *turnure* of the whole indicate a cornice in the Grecian fashion.

From the sun being introduced into this sculpture, with homage paid to it, I am led to conclude that an offering from the harvest is designated: in that case the side fish monsters with large mouths, whence the cable issues, represent the *Krishna* river, as the secondary cause of fertility; the sun being a superior cause. That symbol of a fish-monster must nevertheless have other meaning in other numbers.

The modern custom is to pile corn when reaped, in stacks, of a conic-section figure; and to truss the straw only for sale. An offering is now taken from the threefold grain only; anciently a portion of the corn, in stalk may have been trussed, and so presented. I can only conjecture on these points.

Now 22, 23, a *Lower Plate* & a *Set* INSCRIBED ON BOTH SIDES. No. 22, contains three words. No. 23 contains, as usual, PARSIVATION. At the bottom, and top, lateral semi-circles, top one fractured; over it this important line of inscription:

—the *rajamang* puts *jayaputaka*, to the conquering *rajama* a victory tablet.

A lower cornice, and lateral flower. Over it a lotus, with attendant; beneath the two lotus feet, bearing the ribbon marks; two side partitions, attendants in reverential attitude.

In the center circle, or principal device, a large lotus, in a dish, which is held up by four kneeling attendants.

Various female deities, bringing offerings, or standing in reverential attitude.

The roofs of four cottages are visible. Over this circle, lot of *Buddha*, two birds, one bird, two birds, as if swimming in a pond; two smaller lotus. Two compartments. One has a King or Chief, and two Queens; four other females, kneeling, bearing offerings.

These devices tally very well with the apparent meaning of the, important inscription that the slab is a tablet commemorating a conqueror, named *Tajama*, an hereditary name of the *Pallava* or *Chola* in that neighbourhood.

NO. 23—THE OVERTURE—TIME WORN

It has also a center lotus flower circle, and two like semi-circles top and bottom. Between the lower semi-circle, and center circle, are three fat men (or *Monks*) seated in expression. Between the center circle, and top semi-circle, is a *diapitak*; a man and woman on either side kneeling, hands held up over their head, highly devotional. Two side partitions; on each one a man, and woman, reverential. At the top a small lotus, two elephants, two horses; may be intended to put the *Gajapati*, *Ganapati*, and *Aswapati* in a place of honor; if so the victory was probably over the forces of the *Aswapati* of *Tripurasagara*.

Both sides are quite harmonious, as commemorating a victory won.

No. 24. A CIRCULAR CRACK: it seems to have fitted into a wall, one third of the edge, and the inside being cut rough for that purpose, and bearing marks of having been separated from stone.

A large circle with lot little ornament. A King is standing, upon his left arm on a horse, held by a clothed groom; his right hand a *draka*; slightly curved, but graceful; figure of the heroic proportion. A Queen (figure partly mutilated,) seated on a couch; she looks old (wrinkles visible) appears to be sick, or dying. *Servants* in various attitudes. There is (on the right) old woman (two persons,) of No. 1: bearing one arm on the King's right shoulder; an umbrella (token of royalty over both) evidencing the former conjecture of her re-

presenting the King's mother. A female attendant with folded arms, expressive of wailing, without hope of the patient's recovery.

Another old woman behind the Queen's back, with a bowl; as if containing gruel or medicine for the sick. Other attendants in dissimilar attitudes. Three underneath bear up the Queen's couch on their heads. One figure seated below the King, with something like a serpent in lap, sex equivocal. One or two old, and curious spectators outside. A gateway is seen over the head of the King's horse behind.

There is no inscription. The tablet seems to commemorate a case of hopeless sickness; it might be construed into a case of poisoning. The attitude of the King expresses reckless *nonchalance*, very different from sorrow.

Nos. 35 and 36.—TWO CYCLICULAR GROUPS FOR SUSPENSION, BY THE CENTER PIV. Two carved faces, one a convex with lotus-flower pattern; one flat with bee-relief figures.

Two females supporting a sort of couch, or settee, with figure of the full moon in the centre. Others, male and female in adoration. Two persons looking like Brahmans behind; above females. The carving time worn.

No. 37. A SLAB 6½ by 3½ feet.

At the bottom an inscription of three lines, much time worn, and hard to be copied with certainty.

In the lower square a tree on a stool. Side supporters a chief and his wife; with each a female attendant. Two aerial beings. On a cornice, lions in chase.

Centre Square.

A chariot, or else a sun supported on a pedestal. A man on one side, a woman on the other side, hands held up in adoration. Two kneeling attendants. Two aërials. Flower cornice.

A *dagobah*, a kneeling attendant on each side. Two aërials. An umbrella over the *dagobah*.

The inscription, as well as it can be made out, appears to be poetical.

1. *Wuraya* etc.

2. *Wulana* "

3. *Wuchanu* "

Native poetry has the rhythm at the beginning of the lines.

No. 38.—A CORNICE SLAB 7 by 2 feet.

Two small lotus flowers, which may have some sexual reference. Two seated *ladies* or fat beings, of bad proportions; but as intended, as farcical. One has a serpent in front. The snake, or cable, or whip of straw, above discussed,

here also occurs with seals, or other marks upon it. The slab bears the Telugu No. 76.

No. 39. SLAB 6½ by 3 feet.

Centre lotus flower, and two semi-circles of like pattern; as in other numbers. One large flower unfolding. There are three lines of inscription between the top semi-circle and the centre circle. These letters show some varieties of form; supposed to be later in date than others.

No. 40. A SLAB 6½ by 2 feet.

Of like pattern with the last No. that is a central lotus pattern circle, with a circular navel in the midst, and two semi-circles, like pattern well cut. A wavy cornice beneath. Inscription; some letters wanting at the beginning and end.

It appears to commemorate a gift to some ascetic; but as yet the sense is not perfectly clear.

No. 41. A SLAB 5 by 3½ feet. COARSE SCULPTURE, AND TIME WORN.

Is the lower square a large dagobah, two kneeling worshippers, having large top knots of hair. On a cornice, three lions in chase. A cornice of flower work, time worn. Over it three *chakras*, or disc suns on pedestals, and heads of fish monsters, mouths closed; so as to form merely a sort of ornamental scroll.

The like ornament occurring in another No. leaves it doubtful whether the device be not a trefoil.

There are two small *chakras* cut on a pilaster, beside one of the two kneeling figures. The object seems to be only religious; and not important.

No. 42. A SLAB 4 by 3 feet. COARSE SCULPTURE AND TIME WORN.

Lower narrow cornice, three lions in chase. Another cornice, time worn. Above it three suns, or *chakras* on pedestals; and above each an ornamental scroll, like that in No. 41. Here however the appearance seems rather to be that of a large trefoil. Such leaves are not unusual; though I do not remember so large a kind. As the shamrock has a meaning, like the rose, thistle, and lily, so this device may have a meaning; at present unknown. See Chap. 7, where the emblem is probably resolved.

No. 43. A SLAB 5 x 3 feet.

A lower cornice, and three compartments above. On the lower compartment a dagobah closed, two kneeling figures, palms of hands reverentially joined; two aerial beings with some device, now obliterated. On the middle compartment a ram in the act of butting a lion going before, another lion following.

On the top compartment three chairs, or the same, borne on ornamental pedestals. The carving is coarse, and time worn. The only inscription appears to be a vague commemoration of a fruitful season; or possibly three consecutive years.

No. 44 and 45. Two circular castors, (which appear to have been fitted into a wall) 4 feet diameter, one foot in thickness: carved on the circular face, one much worn as having been exposed to the weather; the other and inner face in high preservation. They are cut in the usual lotus flower pattern; the workmanship fine. There are marks of a broken pillar on the inside; the outer side has a socket, as if the rounded end of a pillar once fitted into this space. This piece bears the Telugu No. 63. It seems to have been only ornamental.

No. 46. A TRAPPEY SLAB, with a central lotus flower circle, just like the centre piece of No. 39, bears the Telugu No. 2.

No. 47. A CENTRE PIECE TO FIT INTO A ROOF OR CHALICE; lotus flower pattern, neatly cut.

No. 48. A SLAB TO No. 46. No inscription, or either cut.

No. 49. A SLAB 8 = 4 feet.

It presents the appearance of an oval urn, or very large flower pot; out of the narrow neck and mouth of which pressed stalks with lotus buds and full blown flowers; but shaped as in No. 51, which one below the urn, on either side, is a pendant globular fruit, like those in No. 51.

Two lines of inscription are apparent; but so greatly time worn as to be illegible; except only a few separated letters.

No. 50. A PLACEMENT; only a side ornament remains; the centre is gone.

No. 51. A SLAB 8 = 3 FEET FRAGMENTED INTO ONE LARGE, AND FOUR SMALL PORTIONS.

A large urn, like the dome of a pagoda; out of the narrow neck and mouth of which pressed stalks of lotus-flower buds, with four full-blown flowers. Two large globular fruits hang pendant. The full-blown flowers are carefully cut, oval form, and with two inner circles; so shaped as to typify apparently the female energy of the universe. Some of the *Boudhists* (I learn from Mr. Hodgson of Niphi) have devices connected with that system; which the lotus flower generally alludes to; though less vividly than in the above device.

No. 52. A SLAB 4 = 14 FEET, MOUNTED AS TO FIT ON TO ANOTHER SLAB.

The surface is divided into small squares with a small circle lotus, or other flower, inscribed in each square. Two narrow sections, one has flowers and


lions, one the cable, or serpent-like figure of frequent occurrence; but it does not issue from the mouth of a fish, as in other cases.

No. 53. A CORRESPONDING SLAB 2 feet long; the cornice work only different. It is much time worn.

No. 54. A FRAGMENT 2 = 1 foot the top broken off with side fractures. Ornamental.

At the top small figures seated, and standing, but broken off above the hips.

No. 55. A SMALL FRAGMENT BEHIND THE LAST No. (1 foot by 10 inches) mere ornament; only it has the distinguishing mark of one of the *Tirthaharas*

 the 7th if I remember aright; that is the one termed *Suparves*.

No. 56. A SLAB 3 feet by 1 foot A sort of pillar, flat behind, but cut into three faces in front. In the centre of the front face a circular lotos, and smaller square ornament. In the navel of the lotos there are very small circles, possibly cut in at a later date.

No. 57. A LIKE PIECE, 3½ = 1 foot: a semi-circle, and half navel, with like very small circles.

On the face of this there is an inscription in the same character as others noted; but worn, either by express rubbing, or by people's feet constantly passing over it; the latter is the idea conveyed by the kind of appearance: illegible as a whole; a few of the letters may be read.

At the end a brief inscription is added, of later date, and other character, in perfect preservation, as if cut very lately. The two first are figures probably 51, the following word is *Credli* the name of a cycle year, and the next probably the abbreviation for the word *sarvasham*, being a probable compound of *ru* and *sha*. The letters are small, and very neat, corresponding exactly to the cut of the spurious addition to No. 1; and both doubtless of the same age, posterior to the original.

This character is *Hale Kannada*, and is the same in kind as copied by Col. Mackenzie at *Srinagar*, or *Madecasi*, (*As. Res.* Vol. 9th) and the same with the characters on the *monoliths* (or *stelae*), at *Mamallapur*.

From this seemingly very trifling addition arise conclusions, important in the present antiquarian enquiry.

It was made after the conquest of this part of the country by *Krisna raja*; from the worn state of the other, if not expressly done, it is to be inferred that the other defaced inscription, with its letters, is of much greater antiquity: the cutting of the monoliths at the seven pagodas may be concluded to be of an very great antiquity; not much earlier than A. D. 1500; and by other hands than the statuary concerned in these sculptures at *Anuratti*; possi-

lly persons taught by them, or workmen employed by them, or descendants of such workmen.

These conclusions harmonize with what I shall have to state in a subsequent chapter, and with an indication given in my notes to an account of *Mamallapur* in the *Madras Journal of Literature and Science*.

No. 59. A LONG CORNICE SLAB FRACTURED; two pieces broken at the ends. A narrow cornice below, broader one above, cut with leaves and flowers.

A large bull with hump on shoulder, drawn by a stout young man with a rope, one hoof rests on the keeper's leg. Another animal with an ornament, its jaw rests on a leg, the only part of the keeper remaining; the head of the animal is wanting.

No. 59. A TEST SIMILAR CORNICE as if continued, two pieces 3 feet long.

A man with a rope; before him is a panther, with ornament pendant from the fore harness: the face is that of a panther—a pair to the headless animal of the last No.

No. 60. A CONTINUANCE OF THE SAME SLAB, OR CORNICE. An elephant, the rump gone. A man holds one tusk; the man's back is shown—right leg broken off at the thigh.

The foregoing parts of one cornice are evidently cut with a view to be seen from an elevation; such as the frieze of a palace, or temple. This further coincides with Grecian art, and strengthens the various indices of that sort, to be found in this Memoir.

No. 61. A TWO-BANDED FIGURE, one hand rests on the hip, one lifted up—seems to have held a lotus stalk, or flower; now broken off. A highly ornamented conical cap; girdle and clath from the loins; scholastic thread over one shoulder. Flower necklace, ear lobes pendant; as oval as if a glory behind the head. There is a double trident, near the head of the form used in Swiss mantres.


No. 62. AN IMAGE STANDING ON A LOTUS PEDestal. The robe that of an *skandara*, in folds or plaits, arms broken off, the head gone. Another inferior head of coarse sculpture attached; but not the one properly belonging to it. The piece bears the Telugu No. 37.

No. 63. THIS FURNISH AFTER MUCH SEARCH COULD NOT BE FOUND. There is a pile of fragments of this kind of marble, without any number on it.

No. 64. A SQUARE SLAB BROKEN. On it is carved a fish of prey swallowing another fish. An emblem sufficiently plain, but of doubtful application.

The natives speak of three fishes as *cingalam*, *timingalam* and *fini timingalam*: of which the second eats the first, and the third eats the second.

No. 65. FRAGMENT OF A CORNICE $1\frac{1}{2}$ = 1 foot. Figure of a man, much worn—part of an ornamented cable, having on it much carved work, as if to

imitate the appearance of stone. Part of stone round. A square with small diamond, and the sign of the Tolu Fortification,  interwoven together.

No. 66. A COLUMN, AND WEATHER-VANE FRAGMENT. An emblem of the sun, on a pedestal, carved beneath worshipping it. Toluca No. 46.

No. 67. A SMALL FRAGMENT, a time-worn male figure, with a ball in both hands; his knees rest on two female heads, which only remain. Supposed to be some exhibition, like *Chinthe* facts, or those of male *jette*, in this country. All all events mere ornaments.

No. 68. A BRICKEN FRAGMENT, the usual semi-circle lotus carved ornament.

Over it a small chapah with umbella. Two elephants bearing incense as offerings. Another unknown animal (panther-like) with a head of round saddle, in walking, it has no tail.

No. 69. FRAGMENT, COARSE SCULPTURE. Another lotus flower, with one side flower, one over it at top, one opening flower, two buds. Possibly the emblem of females, in some distinguished family.

No. 70. PART OF A FRACTURED PILLAR, the back is flat, it has five smaller faces, on the front a semi-circle carved work, time worn. On other sides face, another semi-circle, and figures. A King and Queen seated on the same bench; their knees broken off. Nothing beyond ornament.

No. 71. FRAGMENT OF A PILLAR. The fracture shows the stone to be horizontally laminated, the laminae thin, alternately greenish, and white in color.

A pedestal pillar $2\frac{1}{2}$ ft. and one foot thick. A semi-circle on the front face, time-worn; under it an inscription in small letters; the same is band as in other numbers, but in a more flourishing style, and imitating the Hala Kacanda mode of forming vowel signs. The letters are worn, and many of them defaced. Much care will be required to copy them successfully. I notice, for the first time, the circle with a dot in the middle, which is Pelayan, Orizaba, Toluca, Cuernavaca and Orizaba for *die*. The semi-circle, Pelayan letter often occurs: here with a high flourish over it, the supposed vowel *die*.

Further notice must be deferred to the chapter on the inscriptions.

No. 72. THE NAME OF A PILLAR, square, with a beautifully cut rounded chapter, or torus, faced in the Doric style; broken into fragments. This is not Indian, but Orizaba architecture.

No. 73. FRAGMENT OF ROCK STONE, and upon it a like chapter or torus, rounded smooth, inside a circular socket for the foot of a pillar to fit into it. More than one instance occurs of a pillar rounded, as a mortar to fit into such a socket; the flut, and torus are Orizaba in style.

No. 74. **FRAGMENT OF A PILLAR** (a *laya stambha*). Octagon in shape, with delicately carved flower and figure work, on the different faces. Parasite plants, lotos flower, sacred *śa*-tree. One end is sunk into the ground on the lawn, in front of the Museum, the fractured end has its vertex about 7 feet from the ground. This first attracted my attention; and especially from seeing that it had a short inscription, its letters very similar to those on the *śa* of Firozshah, near Delhi. They are of later date; but seeming of older, and simpler form than other letters of like kind, on other numbers: The two last letters being those which the late J. Prinsep, Esq. rendered *danam*, I so read them at first; but doubt first began here, as to Mr. Prinsep's rendering. The inscription has no place in the Madras Pandit's copies, and *soi disant* translations.

This is my reading, of the inscription.

-vahanu potanu-papu tahananu laphi tahanu chatitacogat layam.

Pillar raised on place of the burning, accomplished loss.

Monumental pillar for some one, name imperfect.

No. 75. (Telugu No. 36). A SMALL FRAGMENT OF A CORNICE: a few small figures quite unimportant

The piece bears an inscription. (The original letters cannot be printed; and a few are not yet decyphered. The sculptor has given his name as *Rāma*, with a prefix.)

No. 76. FRAGMENT OF A CORNICE, lotos-flower pattern. Above it a naked man, on a large horse equestrian. Above it monkeya: one holding a vessel, and the peculiar emblem of frequent occurrence—cable, or straw; but it is here so shaped as very possibly to have some emblematical, and sexual reference.

No. 77. Fragment about 2 X 1 foot. the figures wholly defaced.

No. 78. A small broken fragment, (Telugu No. 82.) Seems to have been part of a cornice: two lions chasing a deer, and another beast.

No. 79. A ALAR, which represents an ornamented flower pot, lotos flowers issuing from the top, some full blown with three buds. Probably a family emblem.

No. 80. A FLAT ALAR, plain outside, and rounded in a semi-circle at the top.

A figure, as supposed of *Padmarātri dēvi*, seated, well carved. The position is that of *Buddhist* figures in *topas*, but having a bowl for food in the two front hands; two other hands held up, one of them has a string of beads; the other one (the left) holds a small vessel. On the side, near the right hand, a lotos in bud only, to signify that this deified devotee was always a virgin. The figure is seated on an open lotos flower; but that is common in images of

Lakshmi and merely designates the negative power, or female energy of the universe.

This statue bears a high rounded cap; an oval glory behind: an umbrella over head, emblem of great dignity. Two very small figures, seated in *topas* in places of dignity, over the two raised hands of the statue, representing *Jinas*, or else *Tirthakaras*, a sort of demigods, or deified mortals. The work is elegant, and in good preservation.

No. 81. A SMALL IMAGE OF A *Buddha*, or *Jina* in *topas*, or doing penance

A dagobah behind; over head a small canopy; ornamented with the head of a beast, sometimes called *Fali*, sometimes *Singham*. There is a fabulous beast, thought to have been more dreadful than a lion.

No. 82. (PAPER MASK ONLY LABELLED ON.)

A small square pedestal, with an altar guarded, and girded by a serpent: upon the altar are two footstaps of *Buddha*. Two prostrate votaries, and one seated, have been deprived of their heads (as if in scorn). There is wretched work, with animals underneath. The whole is blackened, through butter oil, or other material poured over it.

No. 83. A SEATED *darya* or *kali* FOUR HANDED: one holds the ankus or elephant hook, the hands, and legs are broken.

I am guided by the number; but this image belongs to the rival system: the party that overthrew, and destroyed the *Jinas*, in the vicinity of the river *Krishna*; see 84, duplicate 11 and 86, 90.

No. 84. A WARRIOR, sword in hand, and kneeling, is struck by a five-pronged *shila*. A standing female figure behind holds a choury (or ox-tail fan) lifted up to her left hand. An indistinct flower, or *chakra* in a place of degradation, the lower left-hand corner. This seems to be an emblem of the destruction of the *Jinas*. A trident would have designated *Seiva* power; but the five teeth are more strongly expressive, as the *Seiva* emblem is *panchadasha*, five lettered. The *Seivas* under *Ganapati*, and *Pratapa Rudra*, destroyed the *Jinas* in the locality whence the sculptures came. There was a duplicate No. 11, which, after having described, I directed to be omitted. On reconsideration I insert it here, as connected with the above No. 84.

Duplicate No. 11 of coarse granite, does not relate to the other Sculptures; it is Brahmanical. A small figure of *Vira-Bhadra* (a vindictive emanation from *Jiva*) with four hands. In the right front hand a sword; behind it a hand with mace or club; left front hand holds a platter or cup. The hinder one holds a *shila* or trident (*Seiva* emblem).

In the right hand, lower corner, is a small seated figure, holding up the legs of a figure over-thrown.

No. 55. HAS NOT BEEN MET WITH. Such being the case I take occasion to notice two flat slabs about a foot square, of brownish granite, both fractured. Each one has a smaller engraved square (lines and marks not so, not so clear), and among the marks are Chinese, or Mongol, or other characters. I would not hastily term them *Janyuan*, or *Balyman*; but they certainly have the arrow-headed perpendicular, and triangular side lines, such as are published by *Lagard*, *Hartmann*, and other writers.

No. 56. A SMALL DARK COLOURED STONE, a highly ornamented niche, in which a figure is seated on an inverted lotus flower (the *Jelmar* overturned). Very large Brahmanical thread, over the shoulders; left hand holds a string of beads, the right hand is over the head with the thumb, and forefinger meeting on the vertex; where according to the *Puranas* the soul is located. Cap on the head Brahmanical fashion. This, as to material, and meaning pertains to Nos. 52, 54, 59.

Nos. 57 and 58. These Nos. have been very recently (April 1854) painted on the lion and lioness on the lawn; which before were without numbers: and which I briefly specified in default of No. 5.

No. 5. (Since affixed). This number has been found to be given to an image of granite (the material to No. 5) a female figure seated; to which a larger male figure (without any No.) is a pair. Both figures hold an orb-like lotus flower; the male figure is right, the female figure is left hand: which is the only mark of identifying with either *Jelmar* or *Parashuram*; may be the latter. The seat of the female figure is a rough block with foot-rested for the right foot, the left foot is raised to the seat, and the left elbow rests on the left knee; the right hand rests gracefully on the right knee. High conical cap; very large ear drops, with concentric circles. Breasts rounded, and very prominent; bound by a narrow, and undivided band. Garment from the waist to the ankles, only slightly sculptured.

There is a large figure of *Vishnu*, and a smaller one of *Lambert* on the lawn in front; which, in material and style of sculpture, harmonize with No. 5 and the connected male figure. As a guess I should say *Vishnu* (not designating *Krishna* and *Rohman*, considered simply as man and woman; though both have the demigod and goddess (or something superhuman) indicated, wearing the distinguishing tokens of *Vishnu* and *Lambert*. The sculpture is good; but not *Grecian*.

No. 59. FRAGMENT 2 OF 1 FOOT. Telaga No. 71. A dogshank, and figure seated near it; their form are given.

No. 60. A SMALL PIECE OF GREEN STONE. An ornamented arch representing some Fort gateway. A warrior on horse back with helmet, brandishing a drawn sword, a dagger in sheath at his girdle. The horse is badly cut, disproportionately large, with big saddle, and heavy looking ornaments.

Though the material is different from Nos. 83, 84, 85, yet it is of kindred workmanship (any thing but Grecian); and it appears to tell the same story; that is the overthrow of the *Jainas*, through the artifices of *Brahmans*, by the *Scitra* king *Pratapa Rudra*, or his predecessor *Ganapati deva*. I suppose the said Nos. came from *Amaravati*; and, if so, such is the legend they visibly bear; tallying with the record of history.

The description so far (which I have found somewhat opaque) relates to marbles, and sculptures which to the best of my information, were excavated from a mound, or heap of rubbish, under the directions of the Honorable Walter Elliot, Esq, then Commissioner to the Northern Circars, and by that gentleman, transmitted at a great expense, to Madras; with an ultimate view of presenting them to the Court of Directors: a result still likely to be accomplished. By circumstances, not within my knowledge, the marbles remained for some years, in front of the College. My eye had rested on them almost daily; without giving them a near inspection; being deterred by two very common statues, on coarse granite of *Fishan* and *Lacshmi* (noted above) which had an undue prominence given to them. For better preservation, as I understood, the whole were removed to the Central Museum; where I first studied them, with wonder, that I had never carefully looked at them before.

The *Ship* attracts the *gazer's* eye,
While modest merit walks unseen.

In addressing the Government with a view of having drawings of them taken, Dr. Balfour remarks in a parenthesis "there are ninety of them."

These ninety have been attended to by me, according to my engagement.

There are others since arrived (during the month of April) from *Maulipatam*; which may be more fully adverted to hereafter, when the arrival is complete. These appear to include the slabs which first attracted the notice of Major Mackenzie (*As Res.* Vol. 2.) with several others since dug out of rubbish. They were seen, and ordered to Madras by the then Governor; briefly described by Doctor Benze; and are those alluded to (I believe) in a following extract. The surface of the marble in these is from long exposure, and probable scouring, of a lighter tint, than those before described by me; but, with the exception of a piece or two of a greenish cast.

The sculpture is such as would attract a superficial observer; but as records, they seem to me, with one exception, of less value than those described. Until the whole have arrived, and the inscriptions have been copied, and the sense of them made out, a decisive opinion would be premature.

As regards the nature, and intention of these tablets they appear to me to be mainly one in design, or object, with the tablets, on like material dug out of the remains of *Konjunjik* and the *Birs Nimrud* by M. Botta, Layard, and others. They are, like those, hieroglyphical, emblematic, commemorative.

They seem also to have been inserted into the walls, or ceilings of a palace; or made ornamental to porches. A few might have been placed in a chapel, or temple; but I doubt if such was the intention of many; even in all porches, having a religious reference, have not always been affixed in character. The attentive reader will have seen that some persons, wherever placed, carry a degree of beauty (it might be added beautyfulness) with them; and this feature is more marked in a tablet or two of recent arrival. They indicate a state of manners unknown to Europe; but they are faithful records; and this feature stamps their value; in connection with artistic skill, and highly curious inscriptions.

As to the material, on first looking closely at the broken pillar No. 74, in company with Dr. Ballou, I asked that gentleman if it was variegated limestone. He replied in the negative: from the wearing the western touch of that kind of marble. My highly interested friend has furnished me a reference (in letter [13th January 1844, before quoted], from which I make an extract, and with it close this chapter.

Doctor Macdonald (Trans. of Geol. Soc. Edinb. Vol. 2, part 2d, page 242, quoted) after describing various other rocks, and "clay slate formation," which he rather designates "argillaceous limestone," adds:

"The limestone is a compact rock, but the strata are usually thin, and are often intersected by vertical partings; a circumstance which frequently limits its use in ornamental architecture. Its most common colour is a light blue, passing into black; but it occasionally occurs of a nearly pure white, and affords an admirable material for base-colours. On this stone the finest sculptures of the ancient city of *Ancient* are executed; and for delicacy of workmanship, they have perhaps never been surpassed."

CHAPTER IV.—ON THE FIRST DISCOVERY OF THE MARBLES; AND MATTERS PERTAINING TO THE NAME, AND SITE.

In the year 1811, and in the course of his duties as Surveyor General, Colonel (then Major) Mackenzie found sculptures in the neighbourhood of *Oguz*; with an indication that there were probably *James* in kind. The account is contained in the original quarto edition of the *Antiquities Researches* Act. 4, from page 273 to 275. In consequence he determined to call at *Ancient*, in order to inspect the recently found antiquities there. He left *Benapath* very early in the morning, and went along the north bank of the *Krishna* river. At day light his party was in the bed of the stream, and ascended the opposite bank to *Ancient*. The *Chintamani* *Emindar* had lately built temples there. Beyond the town was a circular trench 10 feet wide, 12 feet deep; so much having been dug into a mass of brick work: the bricks of large dimensions. In a ditch was a white slab broken, with figures in relief; three or four other like slabs were in an inclined position. Sculptures

were only partially visible. Some description is attempted, but erroneous: the Major having mistaken a ba-tree for a *lingam*; and the drawing given is incorrect. Another fragment was found, with part of an inscription: a few of the letters given are correct, and legible; but, as a whole, either badly copied, or badly engraved. Another slab was met with, having two compartments; one representing the attack of a fortified place, and the other four figures of men at their ease: this slab was made to serve as a roof, over a small *Siva mantapa*. A few other figures are noticed; and on the opposite page, without any description, is given a plate from a sculpture and inscription at *Sreenagudi* near *Madecasi*: the sculpture a horse and foot warrior in direct collision. An inscription is over head, three or four letters of which are like in kind to the *Amravati* sculptures; but the whole merging towards the *Itala Kannaḍa*: the copying, or engraving is not to be trusted. In a note Major Mackenzie adds that in 1804, Mr. William Brown had made some further discoveries of sculptures, inscriptions &c.

The Colonel instituted other enquiries, and excavations, at a later period; and published an account of his proceedings; but I have not been able to procure a sight of the work: nor is it of consequence. It was natural that a hasty visit, curtailed by exposure to the sun, should lead to endeavour with better means, and appliances; and the results being tangibles, the *modus operandi* may be dispensed with. I saw the head of the younger Menon in the British Museum, before I read any thing of the difficulties of conveying it to the Nile: and read the account afterwards, without much interest. In like manner, sculptures from *Amravati* were brought to Masulipatam by Mr. Robertson when Collector of the district; they there excited attention from Lord Elphinstone and suite. The Honorable Mr. Elliot, at a later period, visited *Amrapuram* (or *Amravati*), had further excavations made, and slabs transmitted at great expense to Madras; intended for the Court of Directors in England. Those formerly in Masulipatam have been sent down, by the present Commissioner J. Goldingham, Esq. and have also found their way to the Central Museum.

The matter was at first quite new to me. I had not just then the information conveyed in the preceding portion of this Chapter. I was disposed to consider that the correct name was *Amravati*. I have since found that Wilford gives this as the true name of the capital of *Āve*; which has since rejoined in the orthography of "*Ummerrapoora*," the capital of a *Bauddhist* country. What is of more consequence, I find Mr. Sterling in an able article (*As. Res.* Vol. 15, Art. 5.) expressly uses the word *Amravati*, as the name of a capital town on the *Aristha*, concerning which he was usefully sceptical; for it is the very place under consideration: and I have since also found the like orthography in one of the Mackenzie papers in Telugo, examined by me. However having found reason to doubt the accuracy of taking the Sanscrit as a basis of

interpretation of inscriptions, such as will hereafter come to be noticed; and finding some seeming confirmation as to the spelling and pronunciation *Amravetti*, I next thought of the *Majapahadika*, or *Pali* of Ceylon, as the possible basis; and with this idea looking at the first volume of the *Statucon* by the late Honourable Mr. G. TURNER, for a sketch, in which the *Majapahadika* is termed the primal language, my eye rested on a page* in which several towns are specified, and two of them having this same termination *vetti*; Mr. Turner stating that the *Pali* is rather pronounced *u*, and so he always writes it. The more name thus became tolerably clear. I presume that the Sanscrit possibly might be *vatti*, a *victu* or *district*; rather than *vati*, commonly alluded to names of distinguishing females. Thence the *vatti* is equivalent to the now common word *pradaman*,—*pagoda*; or may be equispolled to the *paraka* of Athens, or the *parousia* of Rome. *Avatti* is *avodging*; and hence the word *Amravetti* appears to mean *pagoda-temple*. Should *Amravetti* prove to be the true name, then like *Padmanetti*, it must be taken as a female personification.

In the paper above referred to, Colonel Mackenzie gave the word *Amravetum* and *Amravetorum*; the first means *Amrav* town, and the other name arose from the *Seima*, at a modern period, being built a temple to *Sim* with the title of *Amravetum* or lord of *Amrav*. Colonel Mackenzie's main authorities, and advisers, were *Seima Brahmins*; a circumstance which I have found it useful to bear in mind, in the process of my investigation.

My first looking for the site was in a book and map published by FLEWCH and Co., in which I made out a likely town, though seriously spelt. On enquiry, in a competent quarter, I found I was right, or nearly so; and hence my researches, among old books at the College, were directed to the neighbourhood of Guntur; and to the former Chinatpall district, or *seimindry*. I need not be particular as to some disappointments; but ultimately I met with more encouraging success. Enquiring of an aged friend, who had travelled much in that neighbourhood, *Kondavir* was mentioned to me, as having an ancient fort, on a hill, and very curious buildings. This was a useful clue. I found that a class of the Mackenzie papers began with that locality; and incidentally there will be occasion to state some matters concerning it. In the same book my eye rested on the word *Amravetum*; and, without entering into details philological (as to local corruptions of names) I had no doubt this was the place in question.

It is followed by an account of *Pudla padala*, and between the two would seem to be situated the *hoop*, or *tumulus*, whence these marks were excavated. The following is a translation of the brief reference:—"Near *Pudlathina padla* a so-called township on the north-east boundary, there is a locality where an-

* Page xxxv. Introduction.

cently many *Saints* dwell. In the time of Faddi Kaddi pere, and during the *Karnataka* government, the *Saints* ceased to be. Whereupon, their place became a mere heap. Afterwards the *Saunder* people put the rejected arrangements of the town to the north-eastward of the mid-heap, a quarter mile (less than a mile) distant.

"East of this town they established a granary for corn, dug into the mid-heap; and it became a very large storehouse for corn. Afterwards some people went out from *Saunder*, and constructed a *paligam*, or town on the spot: which came to be called *Poldagabala*, or great granary.

"After the Mogul conquest of the *Karnataka* people, it became a taluk, and was given as a *Jagir* to two *Mahomedans*."

It is added that, at a later date the *Comman* built a line to *Rao*, under the title of *Amravati* *Sing* *Murti*; and another class of *Comman* built a temple to *Fidna*, under the name of *Fine pipale* *Shani*.

"Before this (the "*present*" district) converted, in the direction of human affairs, into a *paligam* (palisade) pointed out, as to locality, with sufficient distinctness.

From a larger, and better map than the one before alluded to, I have since better made out the localities specified. *Kandair* is a short distance S. W. of *Gurdon*, and *Amravati* is about N. N. W. from *Gurdon*, on the south bank of the river *Krishna*. A short distance due north, beyond the opposite bank, is the fort of *Chandapali*. This *Amravati* must be distinguished from another town of the same name (spelt *Amravati*) S. W. of *Bagpur*, and at some distance from a branch of the *Godavari*; with which place a distinguished literature in *Bengal* confounded it; though retaining the site as to the *Krishna* river. A place named *Sharanu Kote* is not far from the site of our *Amravati*; and its construction, as an northern fort, I find ascribed to the *Princes*, who finally expelled the *Saints* from that neighbourhood.

Though wanting Col. Mackenzie's own account of his further proceedings, as before stated; yet I have met with the journal of the individual employed, named *Arande Rao*; and as this journal comes within my own special commission, and is an additional document, it is better perhaps than abstract of the Colonel's account, had I met with it. In the book No. 24 of Telugu documents of one class, his journals are in transposed order; which it will be best to rectify in my notice.

He acted under the immediate orders of a gentleman, whom he simply styles *Hamilton* *gura*. I think he may have been a gentleman of the *Old Service*, or very possibly an Assistant in the *Survey Department*; and I will take the liberty of substituting Mr. *Hamilton*, for the writer's native term of

respect. The journal is from the 1st January 1817 to 31st May; but I shall indicate the matter of any interest summarily; and only translate verbally two passages in April and May.

At the commencement of 1817, he was occupied in preparing an account of *Dharana Cote* and *Dipala Dinna*, another name for the heap aforesaid. He began to copy inscriptions in Telugu, with Sanscrit *shloka* from a pillar in a porch at *Amarivaram*; bearing as it would seem a weather cock, and finished doing so by the 4th January. Next day he took off an oil-paper impression of a newly found pillar at *Dipala Dinna*, and sent the copy to Mr. Hamilton. The day following he found in the porch at *Dipala Dinna* three small stones, white, red and green, and shewed them to Mr. Hamilton, who told him to take care of them, and remit them to Madras. On the 10th January he received orders from Mr. Hamilton to mark the locality of *Amarivaram*, as to boundaries, with flags; which he did very carefully; naming each spot, and extending his marks to the banks of the *Krishna*, including the *Dipala Dinna*.

At the direction of a gentleman named Scot he wrote out the legends of *Nendi-gramam*; and, up to 23d January, also visited three villages specified. On the 24th he forwarded copy of inscriptions, and the above three grms (?) with matters of account to Madras. To the end of the month he was engaged, with the village accountants, in writing out an account of *Dharana Cote*. I suppose it to be the book which I looked over with care, but found it to contain mere accounts, and boundaries.

At the opening of February Mr. Hamilton ordered him to be ready to write out the boundaries of *Amarivaram*. On this account (with a statement of festivals of *Amarivaram Swami* included) he was occupied till the 15th; on the 16th he had a large white marble slab lying at *Dharana Cote* carefully scoured, and whitewashed. The two following days he copied off the inscriptions on it fully; and gave the transcript to Mr. Hamilton, who said he would send it to Madras. On the 20th he sent his account of *Dharana Cote* to Madras. Thence to the 23d he was engaged with his notices of *Amarivaram* before Mr. Hamilton; and up to the 29th with his notices of boundaries &c., of the pergunnahs of *Ondapalli* and *Baconada*.

I do not see any account for March: the diggings in April were important; and I translate his brief account of them verbally:

"Mr. Hamilton having stated that there are a goodly number of marble slabs at the *mandapa* of *Dipala Dinna*, he directed me to take them out, and place them on the open plain; which accordingly I did, by employing two tank diggers for the purpose. I sent word of the circumstance to Mr. Hamilton. From the 2d of the month up to the 23d, as many as ten slabs had been dug up, and placed as directed. Mr. Hamilton saw them. From the 23d to the 30th other four slabs were taken up from beneath the *mandapa* (porch or perhaps

Captain). According to the Government order there were all placed separately (or apart) : I gave corresponding information to Mr. Hamilton."

The letter seems to have ended with the month ; perhaps the expense was deemed an object. From the 1st to 7th May nothing of consequence occurs. On the 8th he writes :—

"According to instructions from Lashmappa (Colonel Mackenzie's *factotum*) I sent to Madras two of the above mentioned small stones (or gems) and also one *pawer* coin." From the 9th to the 31st he was occupied in calculating, and writing down the boundaries of *Chudapatli* and *Bencoda* paraganas. On the 18th he received a letter from Lashmappa, dated the 8th ; and notes that he attended to the instructions so received. On the 25th five small red stones, and one small black stone, with three small white stones (" *stak* like") in all ten stones, with accounts of costs, and other expenses, were forwarded to Madras; the number of them being three at *Aurangzeb*.

The 14-30 stone so forwarded are probably those taken to Robertson's petshop, to adorn the market place ; and now, very recently, (April, May 1866) brought to Madras. There are of them about that number ; and some notice of them is referred to a supplement. One of those seen by Major Mackenzie in 1801 was taken to Calcutta ; and according to an incidental mention by the late J. Prinsep, Esq., "now forms a principal ornament of the Society's Museum," that is the Museum of the Bengal Asiatic Society.

From inference to the judgment of those who think, with considerable reason, that old inscriptions on stone or copper, are more trustworthy than copyings of old books, or oral traditions, I next allude to a book No 30, which contains copies, or translations (in the Telugu character and language) of inscriptions ; besides inclusive of those above mentioned, as taken by *Amada Rao*. They are carefully entered in the book ; one of the latest date being placed first ; but I have put them in chronological order : one of *Adilshah* described by R. S. S., or R. S.

R. S. 480—by *Baba Nizam* also.

R. S. 495—by *Chikha Nizam* also.

R. S. 1054—*Abdurrahman*, gift of twenty-two small handlets to *Niyazi Ibrahim* as *mirad* ; copper-plate inscription.

R. S. 1077—*Palnatti* stone ; *Falun* *Shawruddi*.

R. S. 1104—to *Mutanawara* and *Pilipadun* by *Eda Raja*, *Shawruddi*.

R. S. 1140—Gift to *Mutanawara* by *Ismaeelpasha*.

R. S. 1214—by *Kabulpasha* also, gift of a bill (*pancha* gift) for a *higam*, and *Sing* *fun*.

- B. B. 1262—by *Chavara raddi* to *Amrithara dya*, gift of lands for ritual service.
- B. B. 1267—by *Mataya raddi*.
- B. B. 1268—*Orama raddi*, or *Vinama raddi pira*.
- B. B. 1269—by *Makodda danda keta raddi*, who gave *Pipa patnam*.
- B. B. " —*Kanna raja* and *Bhanna raja* and *Lampara raja*; they gave 8 *halams* of grain in free gift, for the daily service in *Amrithara* temple.
- B. B. 1247—Gift to *Mandakamara* of fifty-five *halams*, and daily one measure of better oil.
- B. B. 1437—by *Krishna raja*.
- B. B. " —by *Krishna raja* to *Srinama Mahadeva raja Paravannara*.
- B. B. 1443—*Chinna Vinu raja* built a monastery (or *dharmasthala*) in the *Erada* village country, and endowing it with 8 *halakhalas* (80 *maricals*) of land, gave the same in free gift (except from tax) to *Vannara pira*, an ascetic.
- B. B. 1476—Gift to *Bhrama rajah raja Paravannara Vinu dya* made *rayala* of *pappi* township in *Kandakoti* principality; by *Sri Parvata pira* (possibly *Pratapa radda*).
- B. B. 1505—Gift to *Kannada dya*, the word *Padmanabha* also occurring. The first is a name of *Parvati*, that of *Lakshmi*, and applied to a goddess of the *Jaivas*.

Of the two first in order, it may be best to give a translation from the book No. 20.

This is near to the time of *Shankara Bhava dal dya dya*, that is to say in *Bhava* year, in *Spanda* month, on the *halala* (dark half) festival on Friday; *Bhava* *Parvati* made *ahimsa* to *Shankara dya arina* *Mandakamara* possessing houses of the three worlds at *Abanadala* *hava* village; *Dava* *Bala* made *rajala* gave the charity then recorded (to wit):

" In the country of *Kandakoti* *Mahachellara* *Parvati* *Pranama* in *Bhannara* *dya* from a field for dry grain, he gave three *hattas* (i. e. 240 *maricals*) to the value of—"as much money as would purchase 3 *hattas* as a free gift. (I prefer that literal mode of rendering to my transcription for the sake of *clapnet*.)

" *dal dya* 925. In the *Uttarapana* *Bhava*-end (turned up) *Atlapati* *Nirala* *Chakra* *Shiva* *raddi* to the original *dharmasthala* of *Bhannara* *dya* he gave an offering (to wit)—"To the value of two *halams* of grain to *Sri* *natha* *pura* of *Bhannara* *Panditulu* the ruler of this land, to his children, and heirs in perpetuity. Chased by a *Bhannara* *dharmasthala* denouncing the price of *dal*, on any one that might convert the said gift.

Now, as regards these two, it may be inferred that the givers were *Jaivas*. There is a two-fold spelling *Bhava* and *Bhama*. A very striking mark in *Telugu*

writing, being omitted, would cause *Nims* to read *Soma*. *Somavara* would seem to be the word, and it implies worship paid to the moon. There is a trace of this homage on one of the sculptured tablets. *Krasoa raja*, and *Sasoma raja*, in another place, are names which I think will be found in the epigraphs of the marbles. I take them to have been *Jainas*. As to the inscriptions above S. S. 1000 they appear to indicate the ascendancy of *Brahmans*: one only S. S. 1104 being doubtful.

But a question arises as to genuineness, and orthography. We have seen that *Anand Rao*, took copies: the impression on oil cloth (or paper) might be trusted. Copying by hand, or by sight, would have claimed a being compared by some second person. If the older inscriptions were in the letters cut on these tablets, I doubt any correct rendering.

Colonel Mackenzie's *Brahmans* made use of the *Grantha* letter as a key; but that will not serve all purposes; and has, I doubt not, caused great mistakes.

In the Journal of the Asiatic Society Vol. 6, No. 63, March 1837, Art. 3 some brief notice is given of the place, and sculptures; and fac-similes of two inscriptions. It is in this article that the oversight, above adverted to, occurs—"Antiquities at *Amravati* a town in the Herar province, situated on the *Krishna river*, to the west of *Nagpur*."

As to the shorter of the two fac-similes, the letters are rudely formed: most of them can be identified with letters neatly cut on the marbles, and some are confused; but I would vouch nothing for such a transcript. The other larger one is in the *Hale Kannada* character. Of course the language is the ancient form of Canarese; but it has been tortured into Sanscrit by *Pandits* and the Rev Mr. Yates, and a "modified transcript" in *Nagari* letters, and elegant language given. The translation is, and must be false; that character was not introduced to that neighbourhood, till after the subversion of the *Jainas*, and any supposed reference "to the foundation and endowment of some *Buddhist* institution, by the monarch of the day" must be a hasty assumption.

A few lines of local description may here, with propriety, be quoted:—

"The majority of the sculptures of *Amravati* seem to belong to a magnificent dagobah or *Buddhist* shrine; but there is an admixture towards the end of the volume of objects of the *linga* worship. An accurate map of the town is prefixed, whence it appears that the ruined dagobah whence the relics are taken was on a mound of 150 feet diameter, now converted into a tank. It is called *Dipaldiana*, (translated by Colonel Mackenzie "the mound of light")

—J. As S vol. 6, p. 218, art. 8.

The next point will be to refer to book records, for such traces as have been found in them of *Jainas* in that neighbourhood; and of their extermination.

CHAPTER V.—CONTINUATION OF ABSTRACTS AND TRANSLATED EXTRACTS FROM MACKENZIE MSS

There is a remoter connection of the present subject with the *Gajapati* power at Cuttack in the province of Orissa; which I defer tracing just for the present; and a nearer relation to the *Ganapati* power at *Eka sila nagaram* (Sanskrit name) or *Orangkulu*, (corruptly *Warankul*) intermediate between *Amravati* and Cuttack. I find also that the political site of *Amravati* was known as *Dharana kōta*;* though it does not appear that any fort, worthy the name, existed, till an earthen fort was thrown up by a conqueror, to hold the country in subjection. By means of this term *kōta* (fort) I arrive at some appreciation of the state of things, while the place was held by *Jainas*. The old *Tondemandam*, around us here at Madras, bounded east by the sea, south by the *Palar*, west by the ghats, north by the *Pennar*, was anciently divided into sixty-four *kōtas*; and the country was inhabited by *Jaina* Curumbar; whose occupations were mainly pastoral. *Ambūr*, near the western ghats, is the only one I know of that ultimately came to have a real fortress. One of those sites I have repeatedly inspected: it is a sorry third, or fourth rate village near the large town of Trivalore; and without the slightest traces of any fortification. But the chief one of the sixty-four stations, was *Puralur Kōta* hodie the Red hills. In that neighbourhood between *Eriamattu palliyam* and *Cangayattur* there are two sides of a large quadrangle, looking like the half of a natural fortress. So that neighbourhood there was power; and a deadly, long continued struggle took place before the country was conquered. The Mackenzie Tamil papers contain vestiges of very sanguinary affairs in other parts of the said *Tondemandam*; they have also intimations of like people, and like rule, indefinitely beyond the *Pennar* northward. My present researches have been among the Telugu papers; and these are less definite, with regard to the exact status of the *Jaina* rule, or tenantry of whatever kind. It is difficult to suppose them to have been a warlike people; yet the sculptures tell a different tale; and they must at least have been mixed up with warlike operations.

I find that there is one and the same tale, concerning a king of the *Ganga* *Varman* at Cuttack, and the most ferocious of the *Ganapati* at *Warankul*. However it may be best to waive the more remote, for the present, and to take *Warankul* for a starting point; thence descending downwards.

The Manuscript book No. 32, in Telugu local papers, received much attention from me, when analysing the Mackenzie MSS. some years since; and a brief notice, in my analysis, as to the *Jainas* there induced me again to inspect this book more closely. The first site of power was a hill named *Anama*, and the founder is termed a *Förder* or *hantamao*; which, in the style of those

* Which may mean either "fort of Dhara" or "earthen fort."

pages, is equivalent to *Chander*. I have translated an extract concerning him and his sons.

" From *dhru raja*, his son *Arumade* with *Nijade* and *Gangayade*, these four ruled for a period of 196 years, at *Arumade*. About that time some *Jains* came to that place; and on a hill, called by them *Padmanath*, built a temple, putting into it some images; those of *Purva* caste, and other like *Idols*. The goddess named *Padmanath* is deemed* to be connected; and the other images there were *Jain* in kind. Some images were also cut out from the rock of *Arumade* hill. It was a *Jain* place; and the *Jains* there acquired celebrity."

A change of dynasty to the *Kakatyas* race occurred; and the chief consequent details are of wars and conquests; alternating between them, and the rulers at *Cuttack* in *Orissa*. They are foreign to our present purpose; but the following extract occurring further on, than the last one, is relevant.

" To the south-west of *Arumade* hill on the hill, named *Padmanath* is the temple of the goddess, built in a rocky situation. There are a great many *Jain* images. Besides them, in the temple of *Padmanath*, there were images connected with the *Jain* way. Before the image (*lit* in the lap) of the said goddess the people professed the *Jain* religion; and the image of the said goddess was an object of ritual homage (*gaja*). Afterwards, when (*lit*) the *Jains* had left the *Arumade* made *gaja* there to the goddess (*lit* *Padmanath*) they needed not to change the name, as it would apply to *Lambini*. At present in that country, and on that hill in particular, there is no one professing the *Jain* religion. Opposite to the face of that goddess there is an upright black stone; and, on the four sides, are carved *Jain* images, and grates of *Prathmanjavaris*."

In the course of time *Kakati giri raja* was killed, by his son *Rudra*, through a mistake; and the son of this *Kakati-rudra* was *Gangapati raja*. He had sustained a reverse from the *raja* of *Dava giri* (*Daggarh*, *Davulchah*) and his uncle was slain. He renewed the war; conquered the *Dava giri raja*; and further humbled the latter by taking his daughter to wife.

That *Dava giri raja* partially protected the *Jehans*; for inscriptions in the caves of *Ellora* are in the same characters as those on their *Arumade* inscriptions; and much of the masonry is *Jain* in kind. Being relieved of apprehensions thence, this *Gangapati raja* (who seems to have been a bigoted *Saiva*), proceeded as stated in the following extract:—

" The son† of *Kakatyas guru* named *Gangapati raja* waged with these leaders of the *Panda-dynasty*, and overthrew (as depicted) them. Having

* No doubt of it whatever.

† Some of the writers are very definite as to any mistake of daughter.

‡ *Arta*, goddess.

his own things (as to the manner of his troops) he greatly rejoiced : and thereupon thinking that the external concerns of his kingdom ought to be settled, he determined, after some consideration, to demand of the *Jains* *Shaktas*, whose temple and worship were upon the *Jamuna* hill, to come to a public discussion : in order to test the strength of their credence, and their skill to defend it : enquiring also into the nature of their (*Jainas*) religion, and their ability to dispute. On being so summoned their (*masters*) doctors ran away ; and he decided against them.

Thirty-two *Jaina* (*hastis*) temples, by his order, were deprived of the usual ritual homage ; and of the people some were cut up by the sword, others were crushed in wheel-rails, and some others were driven away from the country ; or, in various ways driven into disorder and confusion (*placata confusio*). The *Samatragas* (*Brakmans*) who remained acquired many decorative banners ; and, with high gratification, *Changpatt* raja gave to them some (*rajases*) very many honorary dresses, and various kinds of jewel ornaments."

There was besides the more solid gift of lands and villages, surrendered or wrested after the manner, or flight of the former holders. The book (No. 22) whence the preceding extracts are made, fixes the death of *Kabata* ruler, and accession of his son *Changpatt* raja in *Sul. Sag.* 1150 A. D. 1156-7 ; but a commemoration of grants in another book (No. 46) is in the style of an inscription given *Sul. Sag.* 1087 A. D. 1144-5. The accuracy of dates, in these papers cannot always be depended upon ; and to state earlier 1180 A. D. for the flourishing of that monster (one of several others about that period) may suffice. The said commemorative, or inscription, purports to be in the years of *Shasta* or *Pridhivansa Chavercarti* *Brumat* *rajadita* *raja* *divara* *Vijaya* *raja*, or "right fully sacred emperor of the three (celestial, terrestrial, inferior) regions, the propitious king of kings, the divine conquering king"—such is this world's usual style as to its chief monarchs ?

This *Shastaras* was in *Sul. Sag.* 1087, in the cycle year *Eastamandi*, in the *Shadva* pada month the dark phase of a lunation, at the meridian time of a solar eclipse, gave the smaller *Brakmans*, accountants by trade, the sacred rights of fourteen villages, including expenses for various temple images, at or near *Kandavati* (or *Kandavaty*). The great king *Rama* was associated with him in this gift ; supposed to be the bearded king of *Dona* giri, now his father-in-law.

The aforesaid book (No. 22) states that *Changpatt* raja had no male issue ; but only a daughter named *Simra*, whom he married to *Five* *Shadva* *raja*. He is stated to have reled 88 years, and to have died *Sul. Sag.* 1180 (A. D. 1207-8) giving S. S. 1112 for his accession (supra S. S. 1028). His widow *Brakmas* *del* assumed the regency ; and made over the kingdom to her daughter's son (grandson of *Changpatt*) whose name was *Pratapa* *Brakma*, when

he became sixteen years of age. This was a sanguinary star of portentous import, which set in darkness; and soon after the glory of *Waru* had passed away.

Before entering on details as to the renowned destroyer, as his name signifies, I have thought it well to take a retrospective glance at the contents of another book (No. 5); which, from an early period, comes down to him, and his proceedings at *Dharana Kots*. The writer professes to have followed two books, one by *Jaina Sacc Prddana*, and the other by *Jaya matha dajen bhatti*. To the former seems to belong the more ancient matters; and to the latter, who may have been a *Sena*, the details concerning *Pratapa Rudra*. Both names are new to me; and what measure of credence may be due to one, or both, I cannot determine.

The first of the two writers goes far back to the times of *Parishita*, and *Janamajaya* at *Hastinapuri*. He gives to *Vicramaditya* the usual two thousand years, and states that *Salisakana* killed him; and to *Salisakana* he reckons 15 years. After them *Bhaja raja*. He introduces a *Mukanti raja* or triple-eyed king, and a *Jaso Bhajada*; who may be the same with the *Yasas Bhaja* of other books. He gives to one *Sancatanicalu* 10 years, and states that their old race ruled 100 years. Afterwards *Anjirasa mala raja* ruled 250 years. He then ascribes loosely to the *Asvapatis*, *Gajapatis*, and *Narapatis*, one thousand years. To all this I attach very little importance. He then intimates the existence of a dynasty, which I take to be the one at *Warankal* from B. S. 840 to 1600 or 700 years; chiefly specifying *Pratapa Rudra*, known as *Mukanti raja*; stating that he was taken prisoner by another king. Afterwards an anarchy; and again the *Asvapatis*, *Gajapatis*, *Narapatis* are introduced: 18 *Asvapatis* ruled in the North (Delhi or *Kalburge*); *Gajapatis* ruled in the east; *Narapatis* to the south. Then 56 *Roddie* ruled, under the *Gajapatis*, in the midland country (situated around *Amirwati*). Of these *Roddie* there is better, and more distinct mention in another manuscript (No. 1).—The book by the other author *Jaya matha* gives 430,000 years to the *Cali gyas*; and makes a rapid passage by very early times in which the names of *Parishita*, *Vishnu-dharma*, *Bhaja raja*, and *Nilakantha* appear; the latter ruling 180 years, consequently legendary. The author's main point is to come at the time of *Pratapa Rudra*. He gives to his reign 88 years, as is done by other writers also. A name of *Siva* (in Sanscrit *Trinatra*) was given him; in the popular dialect *Mukanti raja* "triple-eyed king." This *Pratapa Rudra* took *Dharana Kots*, and came and lived there; it would seem that the conquered ruler was named *Somana raja*. *Pratapa Rudra* built *Dharana Kots* and dwelt in it; that is, as would appear from other books, he enlarged, or repaired, or wholly rebuilt a poor fortress; but still it was a fortification of earth. Either then, or when at *Warankal* he set out incognito on a pilgrimage to Benares. His

side *Ayloa* did not know him, and not knowing where he was, made inquiries of the *Jenais*, in the neighbourhood of *Shirama* hills : who, by means of their looks, told her the king was gone to *Benares* ; and she then set out to follow him thither. On this incident in this book, and in other concerning *Shirama*, is made to turn the thread of events, leading to the extermination of the *Jenais* ; and a giving their lands, with adjoining provinces, to a Colony of *Brakmans* from *Benares*, settled at, and around *Shi-Sakien* ; to which *Brakmans*, *Pratipa* *Madra*, through his wife's indiscretion, had been forced to make promises, not easy, in any other way, to be performed. The narrative is given, at length, in this book (No. 4) and I have had it copied. It occurs also in another book (No. 40) somewhat more fully in detail ; and less vaguely worded, as to the final fate of the *Jenais*. *Jaya Madra* misuses the truth by an equivocation—the *Jenais* went away, or seemed to be ; which is not the whole truth. As to the mere composition in book No. 40, the writer either had a confused head, or want of practice in narrative writing. It is sometimes difficult to know what he means, or how to reconcile his words, or see asqu shore. Still, with these faults, it is the fullest in detail, and the periphrases is well used. I have short ; it is what is, intentionally at least, a faithful translation.

"The rule of *Pratipa* *Madra* was eighty-eight years : but, for some twelve years previous to his death, he troubled none over the land, none people left the country and went away."

This *Pratipa* *Madra* had three eyes whether he was called by the people *Madra* or *Madra*. He living in *Shirama* hills, and ruling all the country got together great wealth, and possessions. He went to *Chia* and bathed in the *Ganges*. He paid homage there to *Flakshana* : (a form of *Shiva* ;) and afterwards, without doing injury to the interests of his country, returned, and again sat on his throne.

His wife *Ayloa* did not know of his coming off to *Benares*. One day, awaking from sleep, seeing how the sun was, she inquired how he went away ; and, greatly desiring to see him, was disappointed in her wish. The *Jenais* were a good people : they understood matters of past occurrences, and of future occurrences. As *Ayloa* did *Amal* was possessed in their favor, she desired that the *Ayloa* might be called. They told her the details of *Madra*'s going away, and probable returning. On learning so much *Ayloa* did not set out to follow her husband ; and at a time when she was talking, with great benevolence—making many gifts, it being then with her after the manner of women, the king was secretly thinking of her, and determined that he must not leave *Ayloa* did behind him : at the same time if he did not go from her, still would probably hold his kingdom. Whereupon he called various *Shi-Sakien* from *Chia* to the bathing in the *Ganges* ; and, on their coming, he told them

in detail all useful matters.* In consequence they remained in them; and as, as those say, there was a need to spread the influence of the *Vidians* they treated with the king, at the time of bathing, saying—"your country is ill regulated; but if you in this bathing time, will promise to abide as to your country try, and will there make us comfortable, with all useful mentions, then we, on our party, engage to bear all the cost and charges of the present bathing; and moreover to carry you and your queen back again, free of all expenses to you, as we shall bear them." As that Mahant needed to those words, they both bathed in the Ganges; and that Mahant left his word firmly bound in the bosom of the Ganges.† The Brahmins responded by bathing also (by giving benedictions, and by making statements as to the authority of their *Vidas*, and as to their own skill in explaining them. However, according to engagement, they bore the extra expense of transport of both king and queen, after bathing, safe to their kingdom.

The king acquired *all* *Jayal* also how she came to know concerning his affairs, and proceedings, which he had kept secret from her. She replied that the *Jains* knew the *Sentras*; that she had acquired of them, and highly recommended them. The king considered that the Brahmins had been the good people who had blessed them, and assisted them in the bathing, and in the journey back. The queen insisted that the *Jains* were more skilful than those Brahmins; "these" she said "are the true witnesses; they speak the truth; they also teach the *vidas*: if they know us well our belief. Their word is certain as being a good word. The writings of the Brahmins, whom you speak of, are vain." As she thus spoke, on behalf of the *Jains*, the king grew angry, and nourished a secret grudge against the *Jains*. He thought within himself "let us summon them all to a public debate," and, with this end in view, he got possession of a venomous serpent and had it coiled in a vessel, turned mandara. He brought this vessel into the midst of the hall of audience; and addressing both Brahmins and *Jains* said—"whichever among you shall tell me what that vessel contains, he is the skilful man. But which side never of you shall fail to tell what is within it, that side shall suffer entire destruction of their tribe: I will see to it. Between your two modes of evidence, I wish, more or less, to know of reasons." As this Mahant thus spoke, the whole of the *Jains* present unanimously agreed in telling the king that the vessel contained a *Sarpa* serpent. The Brahmins present watched aloof in their seats; and, notwithstanding the stupidity of the *Jains*, they conceived the idea of circumventing them, and of getting

* Which here seems to mean his pecuniary entertainments to meet the extra requirements, consequent to the unexpected coming of his wife.

their race destroyed. Hence they declined to reply immediately, and said "we will tell to-morrow." Each one of the *Brakmans* then went to his house. Afterwards they collected thus—"the *Jains* books are true books; we cannot withhold them; the king is angry, and we must derive the means of killing them." With this view they called a *magician* (*mantra chit*) and gave him food and clothes. He assented to their terms: and advised them, on the re-assembling of the Council to state publicly that the said vessel contained a pearl. "By my aid I will so manage that it shall contain the said jewel; and 'I will cause you to conquer.'" The *Brakmans* placed their vestments, brought the sword with them; made their usual benedictions to the king, and became seated. The *Jains* also came. On the king again asking "what does this vessel contain?" the *Jains* replied—"we yesterday said that it contained a serpent." The *Brakmans* all of them, with many pointed benedictions said, "in the vessel there is a pearl." On looking inside the king was surprised, and said "I put a serpent within, and the *Jains* said it contained a serpent; but now by the power of those *Brakmanical* benedictions it is turned to a pearl." "What side, and place was there meant to?" As the king was, in this way prepossessed, the victory was with the *Brakmans*. The craft of the *Brakmans* by means of their mantras, became understood by the *Jains*. The *Brakmans*, supposing that the *Jains* were hurt, burnt all their books. The *Jains*, exulting among themselves, said "Upon reading our books the *Brakmans* burnt them; how shall we be able again to look them in the face? the king's doom also remains; to-day we live, to-morrow we die, we shall all perish; we must leave our bodies at all events." Whereupon, in their despair, they met their adherents; and, on doing so mingled imprecations with prophecy: saying "except what you retain of ours (the *Amara Chakra*) may your evil mantras and other books perish! Whosoever comes to live in our faith—*gains* *Attahat* wrongfully, in our stead, let such go without victory! Those consumed in this treachery, and the *magicians* employed, let him, and they all become hoppers, making noise, and the like hold every one of their posterity; And this king, the duke of *magia*, seeing that he did not properly conquer into the truth, he shall leave this *Shivani* hole and go to another place, and by the hand of another king, let him be led captive! Such as are our relations and have deserted us, may they become outcasts for ever!" In this way, they anathematized. [A line or two very obscure on the *Jains* giving the *Amara* or other books, in order to aid the *Brakmans*—and it is added]—"The *Jains* then as *Visaka* *Shakr* (of the *Paishavans* *Brakmans*) resolved their death" [made not specified].

"After their death a *hissia* held in the country, around *Samaga*. The *Brakmans* of that land committed among themselves; saying—"If we go to the head of that *Shivani* will be long his eye?" and in order to try, they ran, in a body, and halted at a place called *Attahat*. As the *Visaka* river was then

full to the extreme verge of its borders they asked—"who can take us over?" "If we stay on this side we perish with hunger, and if we fall in trying, to pass the river we only fall, it comes to the same thing—to perish, and if we do so, it will prove to be a time of merit" (i. e. as to future birth). With this thought they entered the river in a body, wives, children and followers; but wherever they passed, the *Krishna* river (miraculously) proved to be only knee deep. In this way six thousand householders came, and presented themselves before the king. The *Mukanti* gave to all of them food, and garments.

"As this *Mukanti* left *Dharana kota* and entered into *Wārunka* he was a *pratāpa sālī* (illustrious person) whereupon he acquired the title of *Pratāpa Rudra*. His date is *Cūli yuga* 3600; and in the following *Dvadubbi* year he was taken prisoner by the Delhi Sultan; thus the curse of the aforesaid *Jainas* was fulfilled. Moreover any one that lives on the lands of the *Jainas* never conquers. This is the narrative of the *Jainas*, and of *Pratāpa Rudra*."

To return to Book No. 5. In that a similar account to the one above extracted is given; but with less detail, and without any leaning towards the side of the *Jainas*. It is followed by very lengthened particulars of *Pratāpa Rudra's* gifts of lands to the *Niyogi Brahmins*; to whose coming his pilgrimage to Benares had been accessory. It is almost fatiguing to the eye to look over the whole; remembering the massacre by which it was preceded. However this remark may be made; which is, that this scourge of the *Jainas* must give the lands to somebody, for his own protection from loss. It must be understood that such gifts are not in full tenure, as freehold; which, with very limited exceptions (termed *manyam*) is not the usual tenure of this country. The *Kaniyāśaki* as it is termed in Tamil, or *mirdai* the now more common Arabic term, is the right to the soil, and all beneath or above it; but with the reserve of the royal revenue, which is derived only from what is above ground, whether corn or fruits. The ordinary rate with *Hindu rajas* was one fifth of the produce; but the *Mahomedana*, on an ill-adjusted system, raised the rate to one half. When therefore *Pratāpa Rudra* took from the *Jainas*, together with their life, the property of the soil, he consulted his own interest in making the soil over to other cultivators; otherwise he must have ruled, like a tiger, in a desert. He also gratified his predilections, and ultimately paid the penalty.

If so many as six thousand secular *Brahmins* or even half that number, being males, came from Benares, to *Sri Sailem*, there would still be not enough for all of them. But this presumed fact joins in with another one. About that time, or a little before it, *Adana* the illegitimate son of *Kulottunga Chola* of Tanjore, had cut out for himself a kingdom, by the conquest of the *Tondas*.

expulsion, from the *Jainas* Chander, and so this was accomplished, avowedly by the favor of *Shiva*, *Adandi* felt no little compunction in disposing of the *Jainas* in *Chandapali*, or *Pravara* *Badra*. Besides these Chanderahs were heridians; not cultivators; and people acquainted with irrigation, and religion were required. Hence it is on record, that *Adandi* brought in several *Bráhmans* from *Sol* *Bellam* and the *Telava* country on the Western coast; and from thence, down to the present, in matters of revenue detail, the *Nigay* *Bráhmans* have governed the country.

After the details of grants (p. Book No. 2, there is a brief notice of *Guntur* and the *Chitrapali* Zemindary. The *Jainas* are therein stated to have come to that neighbourhood originally from *Ohá*, or *Bennar*. It is the only instance that I have observed of any distinct statement as to whence they came. Now, that before the establishment of *Shiva*, by our *Divallahs*, at *Bennar*, there were many *Jainas* around that neighbourhood is highly probable. This notice also makes the *Fatwa* King *Fatwa* *Girdhans* (of *Mysore*) to be the donor of many *sham-houses* to *Bráhmans*, of course in that district. He was at first a *Jaina*; but by means of his wife, and the celebrated *Bennaraja* he became a *Fatwama*. Moreover this book states that after the death of *Krishna* *Raja* (of whom see *infra*) the *Gajapatis* returned, and recovered the country yielded from them, with the distinct mention of *Kandarah*, *Fenni* *Kanda*, *Bellam* *Kanda*, and *Nagavara* *Kanda*, a string of hill forts usually mentioned together; and forming the strongholds of that part of the country to which these remarks apply. I doubt if *Amravati*, notwithstanding the name *Amravati* *Kota*, was ever much of a fortification.

When looking over some sixty manuscript books in the *Madras* collection, bearing on this neighbourhood of the *Krishna* river, one leaps on, for the label on it, was found to relate to *Kandarah*. It appeared hopelessly damaged; on trial it was found to be so much destroyed, by insects, as to leave no coherent meaning. On referring to my printed analysis I found it mentioned as being thus 1835-6 in the same wholly unavailable condition. This is possibly a loss. However book No. 2, section 2, is on the same locality; and, though less full than this destroyed book, yet copious in detail.

I have abstracted the earlier part; and translated an extract, near the close, relating to the conquest by *Krishna* *Raja* which in its main fact is beyond doubt historical.

CÔNDARIE.

ABSTRACT.

Very anciently it was a wilderness dwelt in by barabts (*tribes*). It contained tribes of *Brakens*, *Fukens* and *Sens*. *Kriches* conquered the country then known *Vilakpa dñe*. In the *Dzempere* gape there was a temple named *to Gwari dñe*. Various matters as to *Mikime raja*, *Kirapala*, and *Bwomani*, are detailed (legendary of course). In the time of *Belachane* a single boat escaped (this word for temple, is used only by *Braddlins* and *Jaines*). Subsequently the *Dzempala*, *Kirapala*, and *Gajapala*, ruled. A ruler named *Gajapala Fiamanere* ruled twelve years; and constructed the fort of *Kindawir*. He had four sons 1—*Gawapala dñe*, 2, *Kala Namore dñe*, 3, *Nurak dñe*, 4, *Fiamanere dñe*. In the R. S. (see of *Siljapane*) 1067 (A. D. 1344-5) *Gawapala raja*, then ruling, made a gift* to *Nyagwi Brakmens*. The *Boddis* are introduced. In R. S. 1147 (A. D. 1324-5) one *Siamt ala reddi* built *Dzemp* fort, and dwelt there. (A tradition is made to *Amene Gwadi*, the original site of *Wanadit*; as if the *Boddis* ruled over both in common R. S. 1246 (A. D. 1523-15). A *reddi*, while ploughing in the field, found a treasure, and was ordered by *Ngapha Siamt* their god to dwell there, and build him a temple: said to be done at *Amene Gwadi* the image being of gold. (The building of *Dzemp* fort, though prior in date, is mentioned after the above). Gold seems to have been common: said to have been ignorantly given to *Fiamene* a hunter man, for total loss. Four *Boddis*, as rulers, are mentioned. They conquered *Condapali*, and other forts. *Falypa Vima Reddi pawa* is distinguished. His arrival at *Sharwat fort* of the *Kakatsye* (of *Warandak*). He built 100 temples to *Sens*, his chosen deity. He repaired decayed forts, and built forts. His rule is dated R. S. 1343 to R. S. 1345 or 12 years. *Amawakpa Reddi pawa* succeeded, and governed eighty-four forts. In his time another marvel occurred. A shepherd, or cow keeper was accustomed to lead his flock, or herd to a hill, on which was an image or temple of *Batti maw Fiamanere*. (The first two words look like an imitation of the sound of *1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100*). A rainless was there doing penance. At his request the cowherd every day supplied him with a small quantity of milk. At length the rainless told him to dig around a bush indicated; and he would receive a return for his kindness. He dug up the bush, and dug down for a whole day, or more perhaps. The barabts told him to put the bush in the pit, and set fire to it. On this being done, the rainless endeavored to cast the cowherd on the fire; but the latter, being the stronger, threw the other on it, who then became a broken marble (always deemed useful, in this country, for getting out treasure). The next day the cowherd returned to the pit, and saw in it part of an image of gold. He dug down to the feet, and took it out. He is yet said to have been assigned of the ruler that he cut off different members (or fingers, hands

* See Chapter 3, supra

Ac.) and exchanged them with a bazar man for betel leaf. The trader became rich; and the circumstance coming to the knowledge of *Ananttarya reddi* aforesaid, he banished the dealer on a charge of fraud, and himself took possession of the treasure. He bought many lands, and districts; and his rule is placed in S. S. 1254 to 1283 (A. D. 1282 to 1361) being 30 years. *Anantma reddi* succeeded. He gave gifts to *Anantvarara Swami*; and ruled 12 years from S. S. 1284 to S. S. 1296. *Cumari giri Vima reddi* ruled from 1296 to 1309 or 14 years. His son *Gomati Vima reddi* went to see *Vijayanagara*, where *Hari Hara Cumara dha maha raya* then ruled; very lengthy details of that visit are given. The said *Gomati* did marvels there, either of legerdemain, or magic. After his return he built a temple to *Malla giri maha ddevi*. He ruled 28 years from S. S. 1310 to 1337 (A. D. 1398-1415).—His brother *Bacha Vima reddi* succeeded and ruled 4 years, from S. S. 1338 to 1341; and with him ended this dual race of *Reddis*. A commemorative stanza on them, as a whole, is given (one of many such memorial verses current in the south).

It appears that the *Gajapati* ruler of Cuttack conquered* the country, as *Lengula Gajapati* is made to rule from S. S. 1342 to 1353 or 12 years; and he is said to have repaired the forts of Cuttack and *Udaya giri* (the latter S. of *Onadagir*). He was conquered by the *Anayandi* ruler the *Narapati Pratapa dha rayala*, who ruled 7 years; and after him *Hari vira rayala*, ruled 17 years, from S. S. 1354 to 1376 for both (23 years).

Again the *Gajapati*s conquered the *Narapati*s, and ruled seven years, from S. S. 1377 to 1383. During that time *Sri vira Pratapa Parushottama Gajapati* took many places, including *Vizianagarum*; and *Nara Binka dera rayala* fled to *Vijayanagara*. An inscription commemorates the circumstance in *stiles*. Letters were engraved on a *jaya stambha* or pillar of victory. From S. S. 1384 to 1418 a period of 35 years, the same, or another *Parushottama Gajapati* prince ruled. His son (sic) *Pratapa Rudra Gajapati* was crowned in S. S. 1411 (A. D. 1468-9) and after him his son *Vira Bhadra Gajapati* ruled. (It is obvious that there is some confusion as to the Orissa and *Warahal* rulers)

(Extract translated)

Sri Parushottama Gajapati. Afterwards his son *Pratapa Rudra Gajapati* being crowned, and when ruling the kingdom, set out with the four kinds of arms, and conquered some countries; commemorated in a *stila*. And, having so conquered, he set up (*Jaya stambha*) pillars of victory in S. S. 1419 (A. D. 1506-7). After he had ruled some years, his son *Vira Bhadra Gajapati*, being associated with him in the government, the lord of the *Narapati* throne *Krishna dera maha raya* being the (*rudra*) destroyer seated on the jewel throne at *Vijayanagara*, and governing his paternal kingdom (*padra rachaagam*) it so oc-

* See Chapter 6 *infra*.

carried that one day he saw a very beautiful woman of the *Fennig sangam* (the *bangam* caste;) and, becoming enamoured, he spoke, in the hearing of his queen, about bringing the said woman to his Court; whereupon the queen remonstrated, asking him if there was any deficiency of women among the daughters of *Airapatis*, and *Nerapatis*, that he dragged so about bringing home a woman of the oil-monger's tribe. Incensed at this jibe, he left the place where he lived with the queen; and went to his own personal residence. Thither he caused his chief minister (here named) *Sarva Timma raya garu* to be called; and expressed his intention of setting out upon a conquering expedition; beyond his paternal boundaries. After the consultation he gave corresponding orders. Having enquired as to the propitious, or favorable time, he made also suitable offerings to obtain success. That same night, while so employed, a speech was reported to him as oracular. An Arab in the town, after eating his supper, was lying down in the panel (or booth) attached to his dwelling, and in a merry mood said—"what is *Kondavir*? *Conde palli* is ours, is it not? who will dare venture to say it is not? Until some one venture to dispute that point, I maintain that it is ours." This braggadocio pleased the king; who said—"it is a good word" (omen); and then issuing the requisite orders, to all concerned, for the march, he set out, and laid siege to *Udayagiri* fort; and took it. He also captured *Adenki Venna konda*, *Belam konda*, *Naga rajuni konda*, *Tingadi ketta ravam*, and other strong forts; the whole of them were taken by him. Thence he came to *Kondavidu*, in 8. S. 1437 (A. D. 1514-5) and demanded an account of the revenue (equivalent to summoning the place). He took the (*nabha griha*) council house of *Vira Bhadra Gajapati*, the son of *Pratap Rudra Gajapati*, and made the (*durga*) hill-fort his own. Subsequently he restored it, as an asylum, to *Vira Bhadra Gajapati*, as is commemorated by a *stamba*. He conquered countries, as far as *Sinkachala* (lion-hill). He went on as far as to Cuttack; and there, falling in love with one of the ladies, he married a daughter of the *Gajapati* ruler. In consequence from *Sinkachala* even to other countries were relinquished, by him, to the *Gajapati*. Returning to *Kondavidu* he committed the government of that fortress, together with its dependent cities, to *Sarva Timmayya's* son-in-law, and to *Nalanda Comantri*; while he, the *Raya* himself returned to *Vijayanagarum*. The *Gajapati*, king's daughter, named *Rucha devi* felt disposed to remain near the *stambha* or *Cumbha* (doubtless); and the *Raya* directed her to do so; while he returned to *Vijayanagarum*. That daughter of the *Gajapati* *Rucha devi* said that as *Krishna raya* was the son of a *dasi* (pagoda prostitute) and she herself of noble tribe, illustrious by her birth, she preferred to abide by the *Cumbham*. Her father sent her thither large sums of money; she sold those jewels, and had a very large water reservoir excavated, near to *Cumbham*; and she distributed very extensive charities."

(End of the translation)

The Manuscript Book No. 35 contains copy of inscriptions recording grants made by the said *Krishna raya* when he visited the temple of *Amarapura Swami*. He himself was a *Soira*. The date is S. S. 1435 (A. D. 1515-6). This temple, it will be remembered was built by *Cumawara*; after the overthrow of the *Jainas* in that town by *Pratapa Rudra*; and must have been quite new when visited by *Krishna raya*.

It further appears, to resume from the Book No. 1, Sec. i, that viceroys held the government of *Kondavir* to the end of the reigns of *Krishna raya*, and his successor *Achyuta raya*; and from one of them it came to be called *Gipinathapuram*. During the reign of *Sada Sira raya* his minister *Rama* held all the real power; and he fell in battle with the *Mohomedans*; here dated S. S. 1483 (A. D. 1550-1). This place was still held on behalf of the *Pennacouda kings* (who retired thither from *Tijayanagar*). At length the *Moghuls*, crossing the river *Krishna*, with all arms, conquered the fort of *Kondavir*, and the *Felmasar* who defended it. Under their rule it was called *Murti jay nagara*, and it was *circar* or principal, over fourteen districts, including *Guntoor*.

I have brought the account of this Fort so low downwards, because some interest attaches to it, as the chief fortress in the immediate neighbourhood of *Amaravati*, whence these marbles were extracted.

There is a *Telugu* poem in the Mackenzie collection, entitled *Krishna Raya Vijayam*, founded on his expedition against the *Gajapati*, as above stated. It is abstracted in my printed analysis.⁹ It affords some additional particulars; especially one, that the *Gajapati* were in league with the *Mohomedans*, and aided by them, (which is apparent on some of the sculptures of the marbles). It also gives some strategic details; but the reference may suffice. I have also looked over a *Tamil* poem, ascribed to *Ottacotta*, in the same collection, entitled *Calingatu Perami*: the subject being *Kulottunga Chola's* invasions of *Calinga* or *Telingana*. It dwells however only on poetical common places; and would seem to be written chiefly for Court minstrelsy; by some one wholly unacquainted with the localities of the *Calinga* country.

CHAPTER VI—CONNECTED MATTERS REGARDING THE GAJAPATI KINGDOM OF CUTTACK, KNOWN AS UTCALA'DESA, UDRITA DESA, OR ORISSA.

In the *Asiatic Researches*, Vol. 15, Art. 5, there is an article by the late A. Sterling, Esq., which appeared to me, on perusal, to bear on the foregoing subject; and induces me now to abstract a little from the part which relates to chronology and history, with some little comment of my own; and also to

⁹ Madras Journal of Lit. and Sci. Vol. 7, January 1836.

take out a few extracts: one of which distinctly mentions *Amravati*, as a dependency of the Cuttack kingdom.

In the opening of Part 3, Mr. Sterling states some Native traditions as to the names of *Narapati*, *Arapati*, *Chatrapati* and *Gajapati*; traced up as officers or wardens of State in the court of *Jannarjaya* of *Hastinapuri*. On this I deem it sufficient to adduce an aphorism which I was led to adopt several years since, when analysing the Mackenzie Manuscript; which is—that whenever a fact is recorded the cause or origin of which is unknown, Natives uniformly invent a legend to account for it; which, in process of time gains currency, as the veritable cause or origin. Before I have done I hope to shew better cause for the origin of the term *Gajapati*, which is most closely connected with the present subject. As to *Arapati* all conquerors to the north west of our locality—Assyrians, Turcomans, Tartars—have been “men riding upon horses;” and by means of their cavalry their conquests were so rapid and extensive. This term relates to the Persians, Afghans, and others; as in later times to the Mahomedans. The *Narapati* is uniformly a title of the *Raja* at *Pijayanagarum* on the *Tungabhadra* (or *Tumabedra*) river. The *Chatrapati*, as belonging to the Berar and other Mahrattas, is not connected with our subject. Future occasion may arise to explain the term *Ganapati*, and to notice the camel as a symbol for Arabs, used in those sculptures. This symbol was unknown to earlier ages. The chariot-elephant-horse-infantry, are the “four-arms” and *Chatrapati*, *Gajapati*, *Arapati* and *Narapati*, are terms which seem to have a corresponding relation to those arms.

Mr. Sterling's main subject relates to the *Gajapati* monarchs of Orissa; otherwise known as *Utsala d'ua*, or *Udriya d'uum*. His authorities assume what he deems an authentic shape from about A. D. 478, the accession of the *Kesari* vamsa, or race of *Kesari*. This is a term, I remark, found in very early inscriptions in the extreme south of the Peninsula, too old to be coherently legible; but in which the term *kes* for king, and *kesari*, as a family name, occur. Mr. Sterling is perhaps over cautious as to times preceding; and does not distinguish when the *Gajapati* dynasty begins; certainly not with the *Kesari* vamsa; and therefore likely to commence antecedently on the overthrow of a former race by the *Yavanas*; probably Bactrian Greeks; and possibly their succeeding dynasty was the origin of the *Gajapati*. I shall be able, I think, to support this conclusion, by the evidence of Bactrian coins. The *Kesari* came after those *Yavanas*, whoever they were.

Mr. Sterling gives the title of his book authorities; which, if never perfectly satisfactory, are yet better than mere verbal traditions. His list begins with *Periclitus* and *Jannarjaya*; like all similar ones. Eight names follow with a fabulous space of 1636 years. It is only important to notice that in the reign of *Bayramath Dee* (*Fajramatha d'ee*) the *Yavanas* invaded the land

in great numbers, from *Dabul dea*, meaning Persia and Cabul. At a later period the *Yavanas* invaded the country from Cashmir. The term is loose, like the Greek word "barbarian." It is quite possible that they may have been Greeks; for the date, as far as traceable, agrees very well with the reigns of Menander and Euthydemus, the most distinguished conquerors in India.

After those eight Mr. Sterling's authorities bring in *Raja raja* B. C. 150—33 as antecedent to *Vicramaditya*. This is altogether an anachronism. To *Vicramaditya* is given only 135 years, instead of the two thousand, literally conceded by other documents. *Salivahana* is made to come from *Prasthithanapura* in the Deccan (which, otherwise than a town in his route, I altogether doubt). One of the written authorities entitled merely *Tanavali* (a genealogy) states that—"with the assistance (or at the instigation) of the *Yavanas*, *Nri Nihos Salivahan Sora Hara* fought many battle with the *raja* (i. e. a *Vicramaditya*) and deposed him from the throne of Delhi. From that period begins the era called the *Secabala*."

Now of the above titles *Nri* is Sanscrit for prince; *Nihos* is obviously Greek* for victory. *Sali* is the word on which so much etymology has been wasted; *vahana* a vehicle (compare "carborne Carrier"—in Osian). *Sora* is properly Scythian, and *Hara* (destroyer) as a name of *Sera*. That *Salivahana* reigned, or ruled, any great length of time personally in the Deccan is irreconcilable with the uniform statements concerning his invasion, and death, when recrossing a river on his return. But here it is of importance to trace a connexion between *Salivahana* and the *Yavanas*. I suppose that they, under the shadow of his terrible name, long ruled in the Deccan, in various places.

After *Salivahana* there is always a chasm in all documents. In Mr. Sterling's *Raj Chavita*, the names of *Bahukhari*, *Tribhapan dea*, *Nimola dea*, *Bhima dea*, *Sobhan dea*, bring the dates from A. D. 77-78, the era of *Salivahana*, down to A. D. 318, as the accession of *Sobhan dea*. In his reign the *Yavanas* (Bactrians as I presume) came by sea in great force, under *Rukta baka* (blood-as-m, an epithet merely) and took the town of *Pusi*; the *raja* fleeing to the jungles, and dying there. Marvellous accompaniments are stated; but perhaps only another version of *Salivahana* and his army, perishing in water, by the dissolving of their pottery, or earthen vehicles. Though the *Yavanas* are made to be swallowed up by an larced of the sea; yet some of them, at least survived; and ruled for 146 years, or down to *Sal. Sec. 300*.

These, I think, were the original *Gajapatis*; and the period agrees pretty well with the conjecture of the Bactrians, pushed from their own regions by *Huns*, or other Tartars, and seeking other lands; until, in process of time, they came as far south as Cutlack; which they probably knew their forefathers had

* This is every victory

plundered. That the Bactrians were driven from the confines of the kingdom of *Seleucus* so early, according to the current opinion, as 125 B. C. is contrary to the evidence of coins; as remarked by M. Maass* their industrious collector. He produces coins of Bactrian kings "names unknown to history," down to a later period.

Mr. Sterling's doubts again intrude concerning the *Yavanas*. As to the marvel very well; but why as to the fact? All traditional accounts in India number the incursions of *Yavanas* among those of other barbarians. Greek historians record the conquests by Bactrian kings in India. Coins shew that they ruled therein. Why is every thing relating to the *Yavanas* thought to be doubtful? Is it not concealing too much? to those, who, without considering that sufficient investigation has not been made, have insisted that India possesses no civil history; in common prudence they ought to have added "none at least that we are aware of;" which is quite another matter.

The *Kesari putyam* or *rainsam* began A. D. 473: how the *Yavanas* were got rid of not being stated; but they were probably driven into the desert to the south: the first feeble coats of the *Warunkal* kingdom appearing soon after A. D. 500. The *Kesari* rule, with names and some events stated, comes down to A. D. 1006: and something later; when treachery brought on a foreign invasion from the south. *Charangt* or *Char Gange* invaded *Orissâ*, and conquered *Cuttack* Sal. Sac. 1034 or A. D. 1131; and the *Gaagaransa* dynasty began. It is left open to enquiry whether this was a *Chola* king, or rather a king of *Warunkal*, said to have conquered the *Udriya desu*, about that time. His name was *Gangajit* (See chap. 5); though he built a town near *Ganga puram*, and may hence have derived a title. I now quote an entire passage:

"His son *Gangawara Desu* succeeded A. D. 1151†. His dominions reached from the Ganges to the Godaveri. He had five kutaks, or royal metropolises, viz. *Jajjar*, *Chavutwar*, *Amravati*, *Chattu* or *Chatna*, and *Biranassi*, the modern *Cettack*. This account which places *Amravati*, a town near the *Krishna*, in the heart of the Deccan, amongst the capital cities of this *Raja*, is one of the commoner genealogies to which I attach no great degree of credit. It is not improbable, however, that the place may have formed part of a principality held by *Charang Desu*, when invited to ascend the throne of *Orissâ*, which thereby became annexed, temporarily to the latter *Raj*; and claims, and political relations, arising out of the possession of it, may have been one cause of the frequent expeditions south of the *Godaveri*, and the interferences in the affairs of *Telingana*, and the Carnatic, which we shall find to have henceforwards exercised by the *Ganga Vansa Rajas*."

* See Appendix.

† In a M. S. which I shall presently have occasion to quote the name is written in Telugu letter *Chandana*. This might very well be a corruption of *Kolottunga Chola* (or *Chola*) only Tamil M. S. which state that he conquered *Calinga desu*, do not add that he reigned, and founded a dynasty there.

"As a specimen of the morals of the Court of Orissa in this age it should be mentioned, that *Raja Gangeswara Deva* committed incest with his own daughter; to expiate which offence he dug a superb tank, by the advice of the *Brahmins*, called the *Kangali Ganj*, which is still pointed out between *Khorda* and *Pipley*."

The latter paragraph is quoted simply because I am not certain that it may not be the circumstance alluded to, or recorded in Tablet No. 11 of the sculptures: and any passage illustrating those sculptures is ant irrelevant; though it may be disgusting. The mention of *Amravati* is interesting; and worthy, we may now deem, of credit. At this period the country around was under the *Warangkul* rule, and that this was then one with the Orissa rule—if so—is a fact of importance.

The most famous prince of this line was *Raja Ananga Bhima Deva* who,
 * *Vide infra*. besides many other matters was a great benefactor to the
 p. 248. temple of *Jaganatha*, which, in later ages exerted so wide, and so disastrous an influence. The commencement of that king's titles was *Vira Sri Gajapati*, either recently adopted, or resumed.

It is unimportant (in this place) to follow the other reigns down to A. D. 1451. A failure of offspring led to the adoption of a youth named *Kupila Sautra*, who in A. D. 1451 assumed the government, under the title of *Kupila Indu Deva*. He was active, and a conqueror; by hyperbole as far as to *Rumieram*.

"The subjugation of a fort called *Kandajeri* or *Kondajeri*,* perhaps *Cundapilly*, and his proceedings there are much spoken of. He is said to have deposed one *Raja*, and set up another called *Narsinh Rai*. Amongst his conquests, places called *Maliyanda* and *Malha* (Malacca) are likewise mentioned. The particulars of the *Raja's* wars and expeditions in that distant quarter are, however, so loosely and indistinctly narrated, that it is impossible to make any thing satisfactory out of the account. He died near *Cundapilly*, on the banks of the *Krishna*; after a busy, and distinguished reign of twenty-seven years."

Passing by some other matter, poetical in kind, this passage, lower down occurs—"Pursottam *deo* *Purushottam Deva* died after a reign of twenty five years, and was succeeded by *Pertab Janamuni*, the son of *Fadmesetti* under the title of *Pertab Rudra *deo**" (*Prataps Rudra Deva*.) A.D. 1503; the said person being highly panegyrised, as a model of all kinds of excellence. The tale follows, with some verbal differences, as given above, in Chapter 5. There is therefore a confusion between the *Cuttack* and *Warangkul* princes, like that noticed under the heading *Cundavir* at the close of Chapter 5. That *Scind Brahmins* would highly panegyrisse *Prataps Rudra* is very probable. The reader has had the means of forming his own judgment. One of the latest

* No doubt some clerical error for *Kondavida*, or *Kondavir*.

acts of *Pratapa Rudra*, before his being captured by the Mahomedans (according to a M.S. in the Mackenzie collection) was his making a foray of cattle on the Cuttack territory. He and the Cuttack *raja*, must, by consequence, have been distinct persons.

It is apparent that Mr. Sterling did not translate direct from *Udriya* M.S.; but had the meaning given to him, through the medium of the Hindustani language: his original notes published in the *Journal of the Asiatic Society* also intimate as much. Hence if he employed a *Seiva Brahman*, as his medium, he was liable to be deceived.

The Manuscript Book No. 60, in the Mackenzie collection, contains two sections translated from the *Udriya* into Telugu. The first section is entirely occupied by details of the temple at *Jaggernaut*. The other section, beginning with like details, goes on to state the *Ksatri* *rama* and *Ganga* *rama*. From the latter I translate an extract, which shows that the incident, alluded to, occurred (much earlier than Mr. Sterling places it) under the fourth of the *Ganga* line who was named *Matana maha deva*.

Translated extract from the Manuscript Book No. 60 Sec. 2 entitled "an ancient record in the *Woodiah* character, translated into Telugu."

The *Ksatri* *rama* is first given, and next the *Ganga* *rama*. The following extract is from the beginning of the last one. "*Chandanga deva maha raja*, and *Gobirna* *Imara deva* *retas*, having been born from the body of *Ganga deva*, they received the name of *Ganga* *rama*. This king gave many cows as a sacrifice to *Betala deva*. Coming from the south to the town of Cuttack, with an army, the *Ksatri* *raja* who was then in Cuttack left it, and fled." *Chandanga* *raja* having come to Cuttack, and finding the *Ksatri* king gone went after him. He demanded from him the white umbrella and the image known as the *Konaka* *Durga deva*, or golden *Durga*; but the other one cast the image into a hole in the *Nondikeasara khanda*, a river so called, and left the white umbrella behind. Whereupon this *Chandanga* *raja*, taking up the white umbrella, returned to *Cuttack deva*. On coming the *mantris*, and other officers, seeing the emblem of royalty, determined on making a new golden *Durga* (*Scara* *Durga*;) and as ancient *rajas* had acted towards *Jaganatha* *raja* so they did in imitation; by giving a measurement (local use not understood here) of land in the *Kanda giri*, to that god. He (*Chandanga*) ruled 60 years 2 months and 10 days."

[His son was *Pratapa Deva maha raja*: various gifts by him omitted.]

* The word *paza* is literally translated. However this word is loosely used, and sometimes for other cattle. Moreover *paza* and sometimes with the addition of *pilla* is used for a school boy. As *Betala deva* means an evil goddess, or she-demon, it is just possible that the above sacrifice may have been in *Khand* or *Uccousur* fashion; to wit, human sacrifice of young men.

His son *Yōja Jatta Cumbala diva*; gifts by him passed by.]

His son was *Mutana maka deva raja*. He built a fort at Cutlack. Legend of finding a *tinga*, and terming it *Bhanikheera tīnga*.

TRANSLATION. "

"In the days of this king (the following incidents occurred). There is a hilly country in the district of *Persaga*, know by the name of *Hari-hara*, and one hill in particular was called *Hari-hara gada*. In this hill were eighty-four caves or holes in which *Bouddhas* were living. By the power of abstract devotion, they acquired the gift of foretelling future things. Going thence into the low country they told the common people things present, and future. Hence the people began to act with respect, and kindness towards them. In consequence a great number of *Bouddhas* came thither. One day when the king and queen were seated, and conferring together, the queen said to him "these *Bouddhas* are *Sorva jana* (endowed with all knowledge) they know all sorts of matters." The King, hearing this remark said—"What! they are vile people; they worship women, and are *paṇḍitis* (painted hypocrites) what can they know? honor must not be put upon them. The *Brāhmanas* are the excellent people: the word of a *Brāhman* is trustworthy." On his so saying the queen suggested to make a trial, which of the two classes was the most clever, or skilful. Upon this suggestion the king sent for a serpent from the wilderness; and putting it into a vessel tying the mouth; the king and queen both saw it. One day the king called the people together and said "The *Bhaktas wisras* are indeed *Brāhmanas*;" then assembling both *Bouddhas* and *Brāhmanas* and addressing first of all, the *Bouddhas*, he asked "whatever there may be in this vessel tell me what it is!" The *Bouddhas* replied "there is a serpent inside." Then the Queen from behind a screen laughed to herself. The King, for the moment, felt humiliated; but calling the *Brāhmanas* he asked them "what is there in this vessel?" they knowing the *Bouddhas* had told the truth, said, in a rage, it contains *śāstamam* (calcined powder;) the King then opening the vessel; and looking in, saw that the serpent, by magic illusion, had been turned into powder (more probably burnt to ashes); the King then said to the Queen "do you see the might, and skill of the *Brāhmanas*!" He caused the heads of some *Bouddhas* to be cut off, and had the heads of others broken (or bruised) between stones. The rest of the *Bouddhas* then said to the King "we speak the truth, as the case really was; and though the *Brāhmanas* by their *crōdā* (wrath) have turned the serpent into ashes, yet there is no fault resting upon us. Now, since you unjustly have had some of us decapitated, others bruised between stones, that mouth of yours shall rot, and breed worms;" so saying they condescended to arise; and went back again to the aforesaid hill, and again dwelt in the desert.

By that curse the King's mouth became diseased. Whereupon the King

suffered great distress; and, in consequence, he gave gifts according to the *dharma sutras*, and used medicines. But the poisonous disease did not leave him. One day the King saw, in a dream, a *Brakman* coming to him and saying "if you give to *Jagannatha* some gifts of land your trouble will be effectually removed." The following day, according to the instructions received in his dream, he resolved to give one hundred *potis*, each with a drop of water, and each drop falling on his diseased mouth. When the water was dropping he said, "I have given a thousand *potis*."^a

[A detail then follows of the different places and lands which he gave; and it appears that the disease was cured. He ruled afterwards some years: no data given.]

The aforesaid translation illustrates a passage in Mr. Sterling's paper which is worth quoting in connection with the present subject.—*As. Res.* Vol. 15 quarto pp. 311-12.

"About five miles west of Bhobanser near the village of *Jagmora*, in the *Cher Sudhi Akhandasti* of Khurda, and still within the limits of the *Mahr*, a group of small hills occur, four in number, from one hundred and fifty to two hundred feet in height, which present many objects of interest and curiosity. These hills called severally the *Vidya Giri*, *Draul Giri*, *Nil Giri* and *Akhand Giri*, (by which latter name the spot is now generally designated) are composed of a silicious sand-stone of various colour and texture; and are all curiously perforated with small caves, disposed in two or three irregular stories. Each of the caves is large enough to contain from one to two human beings, in a sitting posture. Some of them appear to be natural cavities, slightly improved by the hand of man; others have obviously been excavated altogether artificially; and the whole are grotesquely carved, and embellished.

"The summit of the highest rock, is crowned by a neat stone temple of modern construction, sacred to the worship of *Paramath*; all around, and in the neighbourhood of which, are strewed a quantity of images of the *Nirman*, or naked figures, worshipped by the *Jain* sect, executed chiefly in the grey alabaster rock. At the back of these temples a highly remarkable terrace is shewn, called the *Deo Sabha*, or assembly of the gods, which is covered with numberless antique-looking stone pillars, or temples in miniature, some standing, others lying on the ground, about two or three feet long, having, on each of the four sides, a figure of the naked *Jain* deity rudely sculptured. The place is still frequented by the *Jain* or *Parwar* merchants of Cuttack, who assemble here in numbers, once every year, to hold a festival of their religion."

^a Mr. Sterling calls the above King by the name of *Anang Dhira dev*, and ascribes his public works to another cause, as an expiation for the sin of having killed a *Brahmana*. Mr. Sterling spells the above word *batti*, each *batti* containing 30 *bipat*. (The *bipa* is presumed to be the same as *coony*; that is something more than an acre.)

† *As. Res.* 4to. Vol. 15. pp. 200-70.

A short distance up the *Chagla* gull, one of the hills, are the remains of a terraced palace, and still higher up "on the overhanging brow of a large cañon" is an ancient-Sanskrit inscription cut out of the sandstone rock,* of which Mr. Sterling states he had obtained an "exact fac-simile." At a glance I saw that it was any thing but exact. It is now known as the *Chand gull* inscription, and when Mr. Sterling's day, has been more fully and carefully transcribed† as I learned after I first saw the result of the united labour of Colonel Mackenzie, and Mr. B. in 1856. Mr. B. notices its resemblance of character with that on the Delhi pillar; adverts to a resemblance to Greek letters; and mentions inscriptions in his letters on the columns at Allahabad, on the left of *Shiva Siva* at Benares, a part of the *Hejastata*, and part of the *Elkora* in inscriptions, and at *Sakastie*. I add the names at *Qutub near Dehli*; the letters on three *Ajmer* inscriptions; and an inscription at *Malabar* in Ceylon. The copper plate characters said to have been deciphered by Mr. Walton of Bombay, are of kindred origin; but differ in details. There are variations in writing, or engraving this letter as may be seen *Journal Asiatic Society of Bengal* vol. 8, p. 463, from brief inscriptions cut in the *Sandi* tops, near *Shibol*; which, cuttings without invitation, I procure to be records of the descent of the individuals named. Even these *Ajmer* tablets show difference of form; the last one (as supposed) running into a tendency to imitate the flourishes of the *Malabar*. The character, in its present form, is simple, close, and beautiful. This however is a subject which, only lately adverted to here, needs a fuller consideration elsewhere, or hereafter.

CHAPTER VII.—SUPPLEMENTARY DESCRIPTION OF SCULPTURES ON THE MARBLES BROUGHT FROM MANUPATAM, AND RECENTLY DEPOSITED IN THE CENTRAL MUSEUM.

It may be well to preface this part of the subject by an extract from the *Journal of the late Dr. Beane, dated Manipatam, January 16th 1833*, as contained in Vol. 8, Art. 9 of the *Madras Journal of Literature and Science*.

"In the middle of the Pettah, at the spot where the two principal streets cross each other, are placed erect and arranged in circular form, thirty-three large disks of a compact limestone covered with numerous figures in bas-relief, of the most exquisite execution; excelling any in the few places I have visited in India, containing such relics of the remotest antiquity, that even Pagodas not excepted. The sculptures at Manipatam, being cut in compact limestone, of a very fine texture are susceptible of receiving a delicate, a kind of softness in the execution of figures and blossoms, which it is impossible to impart to the coarse-grained pagoditic rock of the seven Pagodas. There is such anatomical correctness in the figures, and so much nature and

* See *Journal Asiatic Society of Bengal*, Vol. 8, Art. 7, p. 1203.

† *Journal Asiatic Society of Bengal*, Vol. 8, p. 466.

freedom in their positions and attitudes, that Gaggione² himself would have been proud of acknowledging them as his work.

² These sculptured slabs were brought from the ruins of a pagoda seven miles from Manipulam; and, by what I remarked in one of these, they must have belonged to a more ancient building, than the pagoda where they were brought to Manipulam. One of the largest slabs (more than four feet high) had one of the two surfaces, convex, the other, plane. On the convex one, were multitudes of figures, which covered its whole space, representing processes, sacrifices (?) of animals, and other religious ceremonies; said to be those of the Jain tribe. On the back surface was sculptured a revolved column, the pedestal turned upwards, and the capital downwards; showing that the two faces of the stone had been sculptured and used at two different periods, and for two different buildings.[†]

³ Among the sculptures at Manipulam there was a piece, apparently part of the entablature of an architrave, which was really in a very refined style; there were figures of lions, tigers, rhinoceroses, buffaloes and men, executed with so much taste and so exquisitely correct, as to call forth the admiration of all who saw it. (No. 1187)

⁴ This, and many others of the sculptures, attracted the Right Honorable the Governor's attention; who, on the spot, gave orders for their transmission to a safer, cleaner, and more conspicuous place.

⁵ The limestone of these slabs is identified, and has great similarity to that used for lithographic purposes (No. 1)—colour yellowish gray—fracture splintery and dull, occasionally glistening—semi-transparent at the edges; in short, it resembles magnesian, or some species of the alpine limestone. I was told that it is quarried on the banks of the *Idina River*, near *Chindapilly*.[†]

DISCOVERIES MADE.—No. 69, A rectangular block 2 x 2 feet. It has two rhombs or vases above. A flowered plinth, and two lions in chain beneath.

⁶ The external *Parian* sculptor in stone and other refers.

⁷ It is common to find sculptures on both sides of a slab, either as a frieze, architrave, inscription, or other ornaments, in Greece. I discovered in the ruins of ancient *Paros* in Cyclades (one of the numerous tributary ones to *Elysius*) opposite to *Ikaria* two inscriptions; the one facing on the external surface of the cover the following inscription in ancient Greek: *Παιονία Πάρις*, and, descending into the submarginal, I saw, on the under surface of the same slab, some very old though letters, the remains of an inscription, which I could not decipher.

⁸ On the reverse of the second tomb, externally, there was no sculpture nor inscription of any kind; but on turning it was seen, in very rude, and apparently very ancient Greek characters, the following inscription: *Παλαιά Πεντα Πόλις*. In the island of *Corfu* (*Pharos*, also,) at the mouth of *Cape Bianco* (also *Leontium*) I found a tombstone with the following inscription: *Παλαιά Πεντα Πόλις*. (No. 12, fig. 2.) On the reverse of this slab there were unknown, then, &c., indicating that that side had been probably employed as an ornament in a more ancient building, before it was used as a tombstone. Dr. D. has turned the rubbing into Latin. On fig. 3 there is *Παλαιά Πεντα Πόλις*.

⁹ In this *Monument* (fig. 4) (Chindapilly)

No. 92. A CORNICE 6 by 1½ feet.—It contains ornamental work defaced. On a small plinth are lions chasing various other kinds of beasts.

An inscription imperfect, but *Techama peti*, a chief and his building a *matam* or monastery called *reyana matam*, can be made out. This cornice, or team probably was inside the said building.

No. 93. A CORNICE 4 feet by 10 inches.—It represents a *Jindara* seated on a four-folded throne; a circle of glory around his head; standing attendants are fanning him. The figures are time-worn. The sculpture was once good.



No. 94. ORANGE CURICAL BLOCK 2 by 1 by 1½ foot.—On one square end the figure of a squat fat dwarf, as a caryatide—the upper side rounded off, two sides square mortice holes for means of suspension; carving on the under side intended to be seen from beneath, or overhead. A small dagobah in the centre, two *ko*-trees over it. In both corners a *ko*-tree one to each. An elephant on each side, with branch of a *ko*-tree in its trunk, as an offering. There is one long line of inscription in small letters.

No. 95. A SLAB 5 by 2 feet; not thick.—A dagobah rudely cut, or perhaps left unfinished, with a serpent in the doorway, the sign of one of the *tirthaharas* (sometimes an emblem for a fatal disease; but otherwise here). There is an appearance like two large letters (*kili*); beyond, the stone is chipped off.

In all probability this was a monumental slab, not finished.

No. 96. A FRACTURED SLAB 5 by 3 feet.

Coarse sculpture and time worn. On the lower compartment a large *ko*-tree on a pedestal; five female attendants bearing vessels with offerings. Above these a plinth, and over that a royal couch; upon this is a sort of pedestal supporting a *shakra*, or sun. There are six male figures in various attitudes. This seems to be similar in object to the last one.

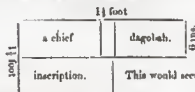
No. 97. SMALL FRAGMENT.—A seven-headed serpent, raised on its own coils.

Franklyn in his work considers "the *Jeynas*" to be ophites, or snake worshippers. The figure is probably the emblem of *Parvandika*, the 234 *tirthahara*.

No. 98. A BLOCK 1½ by 1 foot by 8 inches.

A dagobah with an acrotie in the entry, two standing figures—coarse sculpture. This was probably a tomb-stone.

No. 99. A slab cut in this form:



This would seem to have been since cut off.

A small dagolah with attendants, on the left side a chief seated with attendants behind, two *chakras*, under his feet. An inscription, part cut off.

No. 100. A long slab 5½ by 1½ feet: fractured at the lower end; three heads and one female bust holding a tambour remain.

The customary lotos circle, with a circular border. The usual fish monster, out of its mouth proceed two festoons of flowers; two large side-flower supporters.

Above the circle—two cavaliers mounted—three swordsmen lead on an attack—beneath their feet a figure prone on the earth as if dead; one bowman behind the centre horse, on the left side a large elephant with its driver, and another person behind, holding the driver's arm, as if to check any advance. A fortified wall, and on it within a sort of gallery are six soldiers, two of them holding long swords. In a small compartment on the right hand top (place of honor) is a king or chief, seated in a careless sort of attitude, queen behind him. On the other side are two female figures in a suppliant attitude on the left hand top side, a recumbent male figure with a serpent before him, implying danger.

Above is a semi-circular lotos of the usual pattern, with a flower wreath issuing from the mouth of a fish monster.

At the top of the whole an inscription in two lines.

The last word shows that a conquest is commemorated.

The import of the sculpture I take to be that the attack on a fortified place is by order of the chief or king, on the top right hand; and the chief whose fort is assailed is the prostrate one, on the left, powerless, and exposed to imminent danger of life; the suppliants may be his mother and wife.

No. 101. Slab 4 by 3 feet.

Foot soldiers, a horse, and the bearer of an umbrella are issuing out from a gateway. It appears to commemorate the return of an embassy from the Mahomedans, or their retiring by capitulation.

There are some letters beneath, but so much time worn that their recovery is doubtful.

Though much worn I yet take the two last words to be *para layas*, loss of a town, name going before.

No. 102. A slab 6 by 3 feet.

A dagobah, ordinary kind of work, in the doorway a five-headed serpent, raised on its own coils. Over the dagobah a very great number of small umbrellas, in token of honor to divinity. This, in all probability, was a monumental slab; fixed into the wall of the great temple at *Amravati*.

No. 103. Slab 8 by 4 feet.

The foot has space left plain, as if intended for other carving, or for letters.

A very highly ornamented dagobah, of uncommonly delicate, and beautiful work. Doorway medallions, with ascetics seated, and attendants. Figures of animals. Among other workmen bearing the cable or snake (of frequent notice) on their shoulders; here it would seem as an offering.

The great quantity of small and delicate work baffles any minute description. There are other sculptures of equal merit, but for delicacy and beauty this is the jewel of the collection. It may be the piece specified by Dr. Benza; though his description is not sufficiently discriminative. The patience, and labor required for this work must have been great; the skill not surpassed by any work in any time, or part of the world.

I do not know what to term it, supposing it to be too beautiful for a monumental altar, or tablet. There are counterparts in Nos. 19, 20, 22, 102, 116, 128, though not equal to this in workmanship; but so many like pieces would argue a common subject, perhaps to commemorate departed chiefs, civil or sacerdotal.

No. 104. A slab 8 by 3 feet.—Three compartments *left-hand* an elephant with attendants around. The elephant is being fed by one man, while a dwarf bears more food in a salver. This indicates tribute paid to a *Gajapati* chief.

Centre. A bullock bandy, almost of the present fashion with bamboo taste. Above this are two children with attendants leading them. It would seem as if they were hostages; and about to be sent away in the said cart.

Right-hand ascetics or hierophants of the *Jaina* class, heads shorn, but fully clothed.

The expression of the entire piece is very serious, approaching to the mournful.

No. 105. Cornice slab 5 by 1 foot.—This is much timeworn, so as to injure the finish; but the outline shows that the piece was once of very superior (Grecian?) workmanship; three compartments; *left-hand*—a king seated with many attendants. *Centre*—an elephant kneels head to the ground, before the standing and dignified figure of an ascetic, fully clothed, with circles of glory around his head; his manner implying authority. A young woman is being carried, seemingly against her will, by attendants, as if to be presented to this ascetic, or else to be put upon the elephant: which however has neither seat

nor driven. Very many attendants. Another elephant is forcing its way angrily through a door on the right hand; *right-hand* compartment, an anti-chamber with two attendants there, and a warden, or door porter.

It seems to me not unlikely that the ascetic represents an Ambassador from *Krishna Raya* to the humbled Orissa King, and the daughter of the latter given over to *Krishna Raya*, on her part, reluctantly. The angry elephant represents a branch of the *Gajapati* power. there were three connected branches.

A very long line of inscription at the foot, in very small letters, was not accessible, from its position, till after the above was written. The first half of the line was found to be defaced and quite illegible, the remaining half imperfect; but useful in giving some new letters. They are of the latest type, with some imitation of *Hala kunnada* and synchronous perfectly well, with the above interpretation.

No. 106. A slab 2 by 2 feet by 3 inches.

An ornamented *chakra*, or sun, carved over with flowers, on an ornamented support, and a large opening flower supported on the sides—the flower is in this fashion. I imagine that this is some device, or emblem to commemorate some young female of quality, coming to maturity, or perhaps her marriage.



No. 107. Block 2 by 1½ by 1½ foot: rhomboidal 4 inches thick.—This, on the contrary, is a mournful subject. From a glance at one or two only of these additional marbles I thought Dr. Bezoza had made a *grave* mistake; but as I studied this one and read the brief inscription, I felt convinced that as to this, and some other pieces, he was right.

Two very large feet of *Buddha*, are coarsely carved, each foot having the *chakra* of *Vishnu* in its centre. It has the mark of *Suparva* on the heels, and other marks, thus



on each toe is the mark of the 7th *Tirthakara*  and on each great



toe which is little other than the *Faisleous nimem*. Coarse flower work issues from the mouth of an urn. Beneath a person (poorly carved) dwarf like, seated with a seditate hopeless expression of countenance, holding a cobra, one hand at the

tail, the other a little way farther on; while the reptile is erect, and prepared to dart at his breast. Hence the emblem clearly indicates a powerful, and fatal disease. The other emblems are those of life, and death.

On a narrow plinth, left hand below are letters *lata mapana layam, los* (decease) of the *Lata* graver.

In the translation of the *Maharajahs* I see the *Chola Carnate*, and *Lada* kingdoms connected. *Lata* (or *lada*) appears to occur frequently as an epithet in these inscriptions. If a native be asked concerning any unknown inscription it is a common reply to say it is *lada baska*. The second word is used in Tamil for a shepherd; but its Telugu meaning is rather one who causes others to graze or trample. The other word is of constant use in all obituary inscriptions; particularly those in the *Buddhist* temple at *Benches* near *Bihis* in Bengal.

No. 108. After some search this was found to be the reverse of No. 106, its face leaning downwards on No. 91. No. 108 is the counterpart of No. 107 as to the two feet and the marks on them; but wanting the figures of man, and serpent, and without any inscription. It is therefore very probable that the same slab was made to commemorate a propitious, and mournful event, as to the same female, without any clue to name, age, or circumstances.

No. 109. A FRACTURED SLAB 4 by 2 feet.—A large circle raised 3 inches from it: within this circle figures are sculptured in *alto relievo*. The principal figure is a man of athletic make, and fine proportions, holding a bow from which he has just discharged an arrow; the effect of which he watches (as if an arrow from the *Apollo Belvidere*). The attitude is very graceful. There is a small throne, or seat near his right knee, with something like a fish, and also a serpent on it, indicating disease, or treachery. Eight females of quality in various attitudes, all of his family; they also observe the effect of the shot arrow. A man kneels and worships the archer. Four inferior females are prostrate under his feet: they seem to pertain to enemies. An ornamented flower border. Some special exploit in archery appears to be commemorated.

No. 110. A SLAB 3 by 1 foot, very irregularly fractured.—A stout figure with a cheerful countenance bears a highly ornamented truss of straw, or a cable of frequent occurrence (see chap. 2, 3), and on one side it issues from the mouth of a sea monster. Two side figures seated; of one the head is partly fractured off, in the other one wholly so. In a like case I thought the fish mouth might typify a river: the same may be the meaning here. *Menara*, or a sea monster is the distinguished sign of the 9th *tirthahara* named *Pastpa danta*, but I do not see the applicability of such a sign in these cases.

No. 111. A Slab 4 by 2 feet by 3 inches.

On the lower beading animals.

A dagobah with seven umbrellas over it. Two standing, and two seated attendants, hands reverentially joined.

A flowered plinth.

Above three lions coursing, bad work.

At the top three *chakras* or suns, with the usual supports; fractured at the top.

The whole, on this slab, is coarse work & time worn; it was probably a tombstone.

No. 112. A Slab 4 by 3 feet by 3 inches

A dagobah, and two men standing as if side supporters, holding each one a flower. Above three lions coursing, bad work. A flowered plinth. Three *chakras* or suns at the top. Probably a tombstone.

Henceforth I noticed the "trefoil" with some degree of embarrassment, the recurrence on No. 107 and on this No. induces me to think it the *Farsānara* mark (*nama*) or trident ornamented. In European heraldry there is the cross *pati* and *fleur*; and so I think, the simple trident is here ornamented



So ornamented it has frequently been met with

The *gama*



is plain.

No. 113. A Slab 2½ by 2 feet by 4 inches.

A small dagobah with umbrellas over it. Two seated figures, hands reverentially joined—two above (aerial) bearing presents. Coarse cornice work. The whole coarse, and timeworn. Probably a tombstone.

I may anticipate an objection—"in a country where it is usual to burn the dead, what need of tombstones?" I may reply 1st that these sculptures evince customs different from those of Hindus of the present day.

2nd. That in the case of strict ascetics it is still the custom to bury; and as these slabs seem to have been placed in a sacred edifice they may have covered the remains of hierophants of the dagobah, or of other strict ascetics. Nos. 107-109 would be exceptions, coming under the 1st reply.

No. 114. A Slab 1 by 4 feet by 2 inches. A circle raised three inches above the slab surface. This circle is convex and contains very neat lotus-flower work, of a type described in chap. 2, 3. There is a counterpart circle, flat; but as this rests on the floor, its type is not known; supposed however to be of like pattern. Guided by a nearly similar diagram of the *Kevla* system, I understand this circle to denote what we term Creation; but which, on the *Jaina* system, indicates the spontaneous development of the goddess *NATUBA*.

No. 115. A FRACTURED Slab 3 by 2 feet.

The chief device is a throne-seat, above it a pillar with globe upon it (the earth?) a shattered fillet. The fragment of a large *chakra* or sun. One male figure seated, hands reverentially joined to the sun; female behind, hands worshipping. The sculpture is coarse, and timeworn.

Below a horse's head, bad sculpture, and a chariot wheel.

On a plinth a line of inscription—no perfect, and copied with difficulty as timeworn.

The last word is *jayam*, victory.

The acquired victory by three persons, or over three things, the beginning defective. Being a conquest tablet the above device may be a throne to last while the *sun* and *moon* endure. the usual style of Indian granite.

No. 110. A COARSER AND RUGHER SLAB 4 by 2 ft. not finished at the foot—Above it is a dagolah, the counterpart to No. 103, but not quite so beautifully finished: still if that one were wanting this would appear a *chef d'œuvre*. There are great many sculptured figures, and several of them in the doorway. One man kneeling has hair looking like a wig. Another has hands placed over the head in extreme reverence. A throne-seat with some device, like a lamp, upon it. The height of this slab, from base to top, is about 5 feet.

As to figures of animals there are lions seated on haunches, a buffalo, a man riding on it, an elephant, a man riding on a lion; various minute work, very good and second only to No. 103. Such work could not have been meant to be placed high. These slabs must have been intended to be fixed on the walls of a sacred edifice, level to the eye; in the way in which monumental slabs are fixed in cathedrals, or other churches among ourselves.

No. 117. SLAB 3 by 1 foot by 3 inches—On the base a lion, chasing a horse and a pig.

The principal figure is a man on a circular seat, back to the spectator, the outline very good. There are three other figures, but defaced. The principal one seems as if giving directions with the right hand held out, the other hand posed on knee, so as to imply self consequence. This work was not intended to be seen close. The outline and chiselling are fully equal to the Centaurs and Lapiths of the Parthenon. and I mention this because the sculpture has about the same degree of finish. It is rather coarse; but the outline perfect.

No. 118. A VERY LARGE SLAB 5½ by 4 feet.

A basement imitating stone work

A central male figure clothed, and standing in a devotional attitude, the palms of hands joined, fingers pointing upwards, the chin resting on their tips. On one side a male supporter, a female behind. On the other side two female figures, one of them holding a fan: an umbrella staff passes behind both, the

umbrella is over the head of the principal figure, implying royal dignity. There is a line of inscription on a plinth.

From this it appears that the monumental slab commemorates the descent of one *Chase Tachana* (sometimes spelt *Tachana*) of a *Chale* town, who it would seem had been liberal in donations. Above the plinth is a carting of animals, and a man seated, with the base of a throne; but broken off by fracture. The slab must have been very large when whole; at the base it is six inches thick.

No. 119. A slab 2 by 4 feet by 6 inches, at the foot 2 by 2 feet left blank, as if for an inscription.

Above this a dagobah like that in No. 103 but fractured off, only 1½ by 1½ feet remaining. The entrance to the doorway differs from 103. A small throne is supported by two sitting, and two standing figures—a pillar rises from the throne with a figure of the sun at top. It is not very unlike man of the *Fovennan*'s emblem. There is other work, like that in 103. Objects similar.

No. 120. A slab 2 by 4 feet by 6 inches. A narrow space left rough at the foot.

Various animals of small size covering. Above this narrow plinth a dagobah rises. A semi-circle of lotus work is at the base of the doorway, and over it a five-headed serpent, raised on its own coils. Higher up is an ornamented gallery with a dome, some pillars in front, and a little other ornament; the remainder plain, perhaps unfinished: no other similar domes are covered with figures. This is fine workmanship, like that of 103 and 114, and among the latest of the sculptures. Object similar, whatever that may have been.

No. 121. A slab 4 by 1½ feet by 3 inches. About 9 inches left rough at the base.

The lower portion of a dagobah, but broken off, at less than one foot high.

The device in the doorway resembles No. 103 in the style of workmanship, but the *STYER* representation. It represents two females of rank, with two very young children, standing on a platform, which is borne up by three kneeling figures. Side supporters females, with a mournful expression of countenance—two dwarfs with platters as in others. This sculpture is very good, in the outline; but it is much worn either by time, or by exposure. It looks older than others. It may commemorate the death of children.

At the basement 10 inches breadth left rough, unfinished—6 inches plain smooth, as if meant to hold an inscription. Above are four compartments.

On the right hand lower compartment is a *de-tree*, with a female, having one hand raised up so as to touch it, the other posed *a-kimbo*; large rolls on her ankles. A male figure is near; his back turned to the spectator; four male figures bring an offering, looking like a quantity of cloths in folds. A tripod below for a seat, and as if intending to designate a sort of Pythoness. On the left hand a *de-tree* planted in a square box, a man so seated that his legs are within side the said box. Women bring him offerings, resembling the other cloth, but less in quantity; they make the present very respectfully. Two female figures are behind, one of them holding an umbrella, small in size. Over head the lattice work of a gallery. Above it a chief carelessly seated, a woman, an inferior wife, on a seat lower down, with large rolls on her legs. Two female attendants behind. On the right hand of the chief four men are seated, and two others beneath; each of these six men holds up two fingers, appearing to be giving counsel, which the principal figure listens to with great carelessness, and a knowing smile on his countenance.

In the right upper compartment over a gallery is a Queen, reclining on a couch, hands over her head; three females, seated beneath, support the couch. Two women are seated above the couch, their hands reverentially joined.

The subject may be hieroglyphical (in the manner of the *Ayuta* cave paintings). It would seem as if there had been a royal quarrel. The Queen is shewn from the secrecy of her inner apartment, as if wishing for her lord; and so as in no wise to comport with western ideas of delicacy. He is seated on the left hand affecting indifference while listening to counsel, and below seem to be embassies from the King to a Pythoness, and from the Queen to the man near the *de-tree*; both parties expecting by presents to propitiate a power that might effect a reconciliation. There is no inscription to aid the interpretation. The sculpture is very good; the marble light colored. The subject yields a striking contrast to the sepulchral subjects by which it is surrounded; and is very well adapted for Ackerman's "looko print." *Pudet omni*

No. 123. A SLAB 3½ by 3 feet by 9 inches.

A fractured basement imitating stone building. Upon it is a principal male figure, head gone, the right arm stretched upwards in an attitude of command; left hand placed on the breast. A suppliant male figure on his right side. On the left side two female figures seemingly the wives of the centre figure; large rolls round their ankles; which in these sculptures seem to indicate rank or wealth. Large earthen vessels (usual to men of the figure). Behind the figure the name, (also name). The legs and bow of a horse are visible.

No. 124. A CIRCULAR SLAB 3 feet diameter, 4 inches thick.—The usual lotos-flower circle of delicate workmanship. A border of leaves and flowers around it. See remark on a former No.

The circle and semi-circle frequently occur, and observing in one, or more than one instance a sort of sacredness attaching, I suppose the design to be more than merely ornamental, as I had at first supposed.

No. 125. A CIRCLE ALSO ABOUT 3 feet diameter raised on a rough convex block, on the down side, which either, in that rough state, fitted into a wall, or else was left unfinished.* There was once squared sides with angles, but these angles have been broken off. Some letters were on one corner: these* remain *tachichara* part of two lines, I think they contained the sculptor's name, as *tacha* means mason.

This circle contains very beautiful work. The expression of figures, and countenances, and general style corresponding with No. 122; only this work is smaller, and the whole like a very large medallion.

Two male figures are seated, very much at their ease, in native style, on a couch; which I find, in various cases, means a throne. The saucy, careless expression of countenance, as in the chieftain No. 122, sits on the face of both here. Behind them are many female attendants, with chowris, fans of now unusual shape; one woman fully clothed (a great rarity) holding something like a *corintheion*, and looking like a foreigner, in the midst of partially clothed natives. By the side of each chief, on a stool, is seated a Queen. Below one of them is another, a second-rate Queen. In a partition to the left are a male and female; gurus coquetting: and one female stands behind. Beneath there is a great variety of figures. One appears as if begging a present from the secondary Queen. Others are seated back to the spectator. The outline of the profile faces of females not usual: two have the Grecian outline; others have aquiline, and very long noses. One blows a shell; and others seem to be foreign singers.

It is difficult to form any notion of this piece, other than that of a court in a time of relaxation; listening to some foreign performance. The two principal figures are, in native term *bhagyavastutas* "fortunate men," to wit sensualists.

No. 126. A 3 FEET DIAMETER LOTOS-circle somewhat similar to No. 124

This one however is raised like the last No. on a convex block. The lotos-flower work is in bolder relief than No. 124, the centre navel is rough, and unsymmetrical, as is known in comparison with the plates.

The surface is everywhere fitting into some other work in this slab of

Apart from this inscription I should not have supposed that such tablets as these were monumental. The usual word *Jagan*, *Jana*, *devana*, however shows each to be the case. I am not so certain of the other words; as to be sure that they contained no proper names, but I think so; and that the tablet designates a deceased married woman. In this case the lotus-flower emblem, so frequent in occurrence, receives a sufficient solution. *Padmarati* (lotus-symph) is a *Jana* goddess. *Padmarati* may be applied by metaphor to any woman; and the lotus flower is used, by consequence, as an emblem designate a very young woman, and when fully blown a matron, or married woman. *F. supra.*

No. 122. A slab 4 by 4 feet by 10 inches fractured at the top—Below a basement of 1½ feet is left rough, unfinished—on it a row of small deities adored. A dagobah (similar to those in Nos. 103, 119, &c.) thereof runs, and is almost equal to those two in workmanship. At the threshold of the door a semicircle of lotus-flower work. Above it a medallion, in which is carved a *vinidra* seated in the midst of worshippers or attendants. Another medallion above; on it a horse without a rider, trampling on the heads of people. A man holds an umbrella over the horse, an emblem of the Mahomedan power: there are seven or eight attendants. Above is a devotee seated, people bringing presents to him, and two prostrate worshippers. A row of pillars. On the side two dwarfs &c. &c. Lotus, various people bringing offerings. Among them is the *rapa** and shares borne on men's shoulders. Above are two feet of Buddha in a square, on each side of the dome with *chakras* marked on them. Various other small and delicate work, with a variety of figures. On comparison I see that this and No. 103 are quite alike, duplicates the one of the other; only that in a better preservation and finish: here the top of the dagobah is gone. This also is larger in size, and the figures somewhat larger.

No. 123. A slab 4 by 4 feet by 1 foot at the basement a space of 2 feet 1-ft rough, or unfinished.

Above it a dagobah either much worn or damaged: The outline is the same, as in the last and similar monumental slabs; but the filling-in of the sculpture (evidently by the same artist or artists) is very different in the conception and purport. As side-supporters, at the doorway, are figures seemingly of feminine proportions, but chopped off, and defaced. In the doorway a platform with people, and a chariot to represent the sun. Outside are seated lions, as usual, and there are also men bearing the table and *chakras* in procession. About one fourth from the top of the dome is a sort of festoon of

urns, or vessels of the shape, which when occurring alone of large size, and holding flowers, designate the mothers of families. Here they are small, and do not contain any thing—hence the emblems of women in general. In the very small and beautiful work, like that of the last No. sports of men and women are represented. In one a man is hindered from proceeding by a bandage held before him, by two women, while one kneeling on the floor holds him by the leg—a sort of play as supposed. In another, a man, with a smirking countenance, holds a partially clothed woman on his lap. Should preceding numbers be monumental and serious, one might suppose this to be a voluntary, by artists of another religion, intentionally ridiculing the serious work they had been employed to do. It is difficult to bring such sculptures as this under any category of religion; even though the *Jeinas* should “worship women.” If my conjecture as to the motive is incorrect, I know not what other one to form.

No. 129. A slab 4 by 4 feet by 6 inches.—This is fractured below and above. On the basement are the heads of serpents. A line of seven devotees, seated, the right hands held up, in the attitude of benediction. Above, the sculpture is of large outline, to be placed high up on a wall. A horse is held by a man at its head. A chief leans against its side, his right hand placed on his breast, as if making an affirmation, the left arm posed a *kimbo*. Two females, his wives, are on his left hand; one of them lays her hand on his arm near the shoulder. Both females have prominent breasts, and large ear drops, with large rolls around the legs. A heavy-looking dwarf kneels while adjusting the leg roll of the favorite wife. At outrage to the persons of these two females (similar to No. 18) has been indicted: the difference of coloring the work to be recent; and in harmony with the vicious impertinence of this country. The sculptures have faults enough of their own; but must not be blamed for this bad taste.

This piece looks old; the outline is bold, and good.

GENERAL REMARKS.

In very early life (when about fourteen or fifteen years old) I carefully studied the proportions of the human figure, founded on Grecian models, as a part of the art of drawing; and my eye became accustomed to them. I have met with those proportions in many of the figures, in these sculptures; and in no other Indian sculpture beside. The best best are the fresco paintings in the caves of Ajunta.

I have now attended to most of the points of enquiry indicated by Minutes of Consultation in the Public Department of 11th December 1855, para. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

It has appeared that there are sculptures which may be safely dated as posterior to *Krishna raya's* conquest of *Kondavida*, and Cuttack, in B.S. 1437-38—A.D. 1514-16. These tablets are neither the most ancient, nor the most modern. The letters, on tablets of this medium class indicate a transition state from a simpler, and chaster form, to one more florid and ornamental, imitating the Hela Kannaia letter of that period. As regards tablets anterior in time, there is some difficulty in determining what is attributable to age, and what to exposure. If the whole had been always kept under cover, then some must be determined to be ancient; but if these were exposed, while others were protected, the mere appearance becomes deceptive. Only one tablet appears to bear a date, and the power of the two letters employed is not known. In general where the sculpture is good, and the letters simple, they may be allowed to be anterior to the aforesaid conquest, by more or less than a hundred years. When the sculpture is coarse, and with the appearance of being timeworn, these may be placed higher up, at various periods before or after A.D. 1000. There is another approximating process. The death of *Buddha* is fixed by Ceylon annals at 543 B.C. It must take up some few hundred years for that system to become extensively spread. At the commencement of the era of *Salivahsan* A.D. 78, it had probably become widely prevalent. Again, time must be allowed for a dissentient system to obtain a spread and influence; and for this, perhaps, another five hundred years may be allowed. There is nothing to show that the *Amravati* principality was earlier in date and power, than the rise of the power at Warankal; and that seems not to have been distinguished earlier than about A.D. 800. I do not think that any of these marbles can be rated much higher than that date; and thence, partly as sepulchral tablets, and partly as conquest tablets, they came down to the mediæval period of *Krishna rayer*. Some tablets are posterior to that time. Nos. 103, 116, 122, 124, 125, 126, 127, 128, 129, I think are decidedly so; and as these, with others, give indications of being broken off, without being completed as to design and finish of workmanship, they may pertain to the troublous times that succeeded.

As general features it appears to me that the sculptures up to No. 90 are the oldest, and those from 91 to 129 later; but in both cases there are exceptions. A few of the ruder sculptures, among the later numbers, are coeval with any of those in the earlier numbers, and a few of these last are not very old.

As regards notices of them in Oriental works, I have given so much of that kind as is to be met with in publications by Orientalists; except one by Colonel Mackenzie, which is made up of two native documents. Every thing available in the Mackenzie collection of papers, according to the plan of the site

ed ; at an inconsiderable extent of time, and labour. It must thrice be seen that notices of the murals in the native languages cannot appear : because such would not be written by persons of a hostile creed ; and because all *Jaïna* books are stated to have been destroyed, when the people were massacred ; with the one exception of the *Amaramala*, a lexicon of Sanscrit, still in popular use. The *Tamil Niganta*, a lexicon, is another exception ; and at Madras the *maladiger*, an ethic composition, was spared, when other *Shandika* books were publicly burnt. If any *Jaïna* records exist they must be sought for among the temples, kirrophasta, and remnants of that people, still found at Chitambar and other places, at some distance around Coimbatore.

A visit to such temples might possibly tend to illustrate any thing still dark, as to the religious bearing of any of these shila ; all that is historical is sufficiently plain.

CHAPTER VIII.—ON THE CHARACTERS OF INSCRIPTIONS, AND ON THEIR CONNECTION WITH BACTRIAN CHINA.

This character was perfectly new to me ; only that when I saw No. 74 first in order I recognized it as very similar to the last character on the pillar near Delhi, and on next looking at a shila, then in verandah of the Museum, the idea of the *Gura mar'ki*, or sacred alphabet of the *Siets* (to which it has some resemblance) occurred to me. I also read the wheel part (shief) at sight, and afterwards found that I was not mistaken. Doctor Balfour kindly showed me the version of *Buddhi Sati Pandit* the more sight of which caused doubt ; to wit, whether so much pains had been taken to transmit merely vague, *jejaune* expressions of a sort of poetry. I took following measures, needless to detail, which fully convinced me that my shila were well founded : anterior to any attempt of deciphering myself. The Government had not consulted this part of the subject to me ; except only so far as the date, or period of the sculptures might be involved ; because possibly of this pseudo-version* into Telugu, which had been turned into English, and attested by the official Translator.

Though not *strictly* referred to me, yet the matter interested me. The Honorable Mr. Elliot kindly gave me a few hints and references, which, as I followed them out, only led me to discover other like mistakes, or impositions, not in plain form, in detail. With the aid of a book founded on Fry's Pictographia I made a somewhat extensive range of enquiry as to ancient alphabets,

* I will only mention in brief that I found the *Pandit's* painted copies incorrect, several mistakes being omitted. The fragment on No. 32 is Englished "the counterpart last of beings" the Telugu version, being exactly made under the original Sanscrit, which means "the last of beings."

silver has a Greek legend, worn, and partly illegible, with Indian letters beginning *repat* the other not clear. The coin bore the letters $\bar{\alpha} \bar{\epsilon}$ but I think the old Latin *A* a mistake in lithographing. Another coin has the like device, but this is *paja* an elephant, only the Greek signs, $\bar{\alpha} \bar{\epsilon}$ is used, and would be pronounced *pa* in the living Telugu mode. Another coin of Iyana was seen to have *Bambos* written *Iyana*, and on the reverse an elephant in full figure, with the word *pa* underneath. Here the sign is so formed as to show that this was the prototype of the letter which is uniformly *ja* in *Pali* and *Sanskrit* letters: as, for example in the frequent word—*jaya*, victory.

On the whole I felt surprised, and drew these inferences that the word *paja* and figure of an elephant, as an emblem of power and of a dynasty, originated with the Bactrian Greeks; as also their recorded custom of taking or paying tribute in elephants² would seem to confirm; *pa*'s for *lord* would be added, and *Gajapati* or elephant-lord regularly formed. The state of the coin seemed also to confirm my second above-mentioned inference; to wit, that Bactrian Kings held sovereignty over some parts of India; and, as it would seem much later in date than Alexander. I was not then, and am not now satisfied with the lithographing of the coins: of course they must be worn, and partially defaced (like some of our inscriptions) but could I see them, a better judgment might be formed.

I may observe that *rajati raja* is the elegant Sanskrit reading for "King of kings;" but the reading being *raja pati raja* confirms my view that the letters ar. Indian; for this is the common, and popular mode of writing. While engaged in these researches, and looking over books in the ordinary Telugu, I have met with this peculiar mode of writing; that is *raja pati raja*, and nothing is more common in the popular Telugu than the constant use of *pa*, when, in polished language, the vowel *a* is proper.

Having reverted to Vol. 3, *Journal Asiatic Society of Bengal* I find that the earliest discovery in the temple *Manikpala* gives a corrupted Greek letter, and Sanskrit letters of the Tibetan form. In the principal deposit was a cylinder on which letters were painted or engraved, differing from the last character as manuscript differs from print, or carved sculpture. A brass cylinder was also found etched with the like kind of engraving. In both I read letters, and entire words. Such as *paja*, *pava*, *jala*, *mala*, *pracha*, *pa'da*. As the cylinders are not definitely Bactrian, I do not enlarge, but is it too much to suppose that there were sepulchral urns, containing some remains of descendants of Greeks, who had become naturalized in India. I read the small letters and words on the same principle, as I read the letters on the *Amravati* sculptures.

In plates 8 to 13, in the former portion of Vol. 3, a variety of coins are copied. But the legends, as I apprehend, not very accurately. However with Greek on the obverse, there are *Amurati* letters on the reverse. These are coins of *Alexander*, *Agathocles*, *Antias* and *Ermaios*. The like remark applies to coins in plate 2, Vol. 5, especially those of *Alexander*. I need not be minute; for what has gone before, if accurate, is sufficient.

Quitting the coins for a while I observe in Vol. 6 of the same Journal, Plate 33 a line of an old inscription at *Buddha Gaya* not quite perfect, but seemingly *Jhata takaja gota layam*.^a The decease of Gola recorded. In plate 9 an inscription in a cave at *Ajanta* in the Berar country extremely imperfect, but in which these same characters appear such as *ta, ma, ha, ga, and na*. In plate 29, letters are given from a nearly obliterated inscription, on a rock near *Kapardigarkhi*, Peshawar, the two first letters of which read *yaya*, the others not clear, but the four first letters are of this type. My object is merely to note a sort of steps of ascent, from *Amurati*, N. W. to *Orli*, near Poonah, thence to *Ajanta*, thence to the Punjab, Peshawar and Bactria; and N. by *Kandghiri*, *Buddha Gaya*, Allahabad, and various places near or around, up to the Manikyala tope, Peshawar, and Bactria. These are vestigia left by the footsteps of time; and they do not need the keenness of a North American Indian to trace them with some considerable degree of certainty.

The question now arises whether conjectures as to Pehlvi (without any known type of Pehlvi to correspond) are to stand good? If so my remarks on this point are good for nothing; but if my readings, as far as they go, are good, then they tend to establish the fact of a connexion between Bactrian kings, and the *Gajapatis* of India; they show some sort of relation between Greeks and *Baudhas*, or *Jainas*, and so far harmonize with the evidence of the *Amurati* sculptures. Though it does not necessarily follow, that the artists of Grecian descent should be *Jainas* themselves in religion, yet as the *Jainas* alone have possessed sculptures, Grecian in type, and all other Hindu sculpture is very different, and inferior, it is a fair inference that the *Jainas* were somehow more closely identified with the Greeks, than any other section of the Hindu people. Poetic mythology, and *herolatris* apart, the religions of the Greeks and *Jainas* were fitted to harmonize. The recognition of deity in *Physo* or *Nature*, or the five elements deified, and operating in the forma-

^a I do not know what language, perhaps Bengali, but it sounds like Hindustani *jata Cha Hadja Gola layam* "the loss of the departed pilgrim Gola."

[†] This passage, and what goes before on the coins were written before the preface to Mr. Elliot's Journal. In the Journal, vol. 3, p. 101, in which (p. 8) the author mentions his having observed explicitly, adopting the version of the Marabon, that the word *Yaya* had been found with a syllable resembling the *Physo*, and that the word *Yaya* was found with a syllable resembling the *Physo*. Mr. Elliot's Journal, vol. 3, p. 101, in which (p. 8) the author mentions his having observed explicitly, adopting the version of the Marabon, that the word *Yaya* had been found with a syllable resembling the *Physo*, and that the word *Yaya* was found with a syllable resembling the *Physo*.

tion of the coiverac, almost to the ignoring of any independent, active, self-existing mind, is a feature of the Grecian philosophy, and religion of the *Jainas*. In deifying men both agree; only the Greeks (like the *Feudsmen*) deify warriors; the *Jainas* deify *monarchs*, like modern Rome. So far as the *Jainas* worshipped the nine planets, the Greeks would harmonize very well with them, and all other Hindus on that point; seeing that the poetic mythology of Greece is most of it obviously traceable to that source. If the *Jainas* were, in any sense, ophites or serpent worshippers, the Greeks would harmonize again; since it appears that the Minerva of Athens, the palladium of the acropolis (the *grama diva* as it would be expressed in India) was nothing more originally than the carved figure of a serpent: such as are common under trees, on the banks of water reservoirs, around us here at Madras, to the present day.

The Greeks would seem to have descendants still in India, known as *Labbis* or *Jonacas*; who though Musulman use the strictly vernacular languages. The terms *Jonacas* and *Jonans* are from a common derivation, as *Jonans* is derivable from *Jonus*; and the *Jonians*, the oldest of the Greeks, evinced by their name, their connexion with the farther east, and their having been on one side of an early, and great schism, which has left ramifications down to our day; and in which *Buddhas* and *Jainas* bore their part. The *Saivas* held to the opposite side; and they were the adversaries; and, in various instances, the exterminators of the *Jainas*.

It may not be amiss, before closing, to glance at the question as to the relative antiquity of the Brahmanical and *Buddha* systems. It seems to have been raised by Colonel Mackenzie, and was discussed among others by Colebrooke, with his customary charm. As observed by him it is a question of locality. Here in the south where Brahmanism is comparatively modern, all historical traces go to show that the *Buddhas* in the Pandya kingdom, and the *Jainas* in *Maharashtra* and *Telinga* preceded the advent of the Brahmana. Colonel Mackenzie, under the old idea, that India is one homogeneous country, made that position general, for all India, which should have been special, for only a part of it. The division of the *Pascha Ous's*, and *Pascha Dravida*, the former for upper Hindostan, the latter for the Peninsula, south of the *Vindhya* range of mountains, though ecclesiastical in intent, applies historically. The first Brahman who crossed the *Vindhya* mountains is commemorated in the *Skanda puranam*, by the name of *Agastya*; and he is still regarded by Brahminical Hindus as the apostle of the south. Yet the *Buddhas* from Ceylon were at *Madura*, and the *Jainas* from *Benares* were in the *Chinga* country, and probably in the *Trancomandam* before him. But as to the far north, historical evidence is equally clear that *Buddha*

emerged from *Hinduism* and formed a modified system; the main object of which was the rejection of *caste* and *varna* distinctions, and the introduction of a more liberal and humane system.

other native words and metaphysical, derived from schools of philosophy, and beyond the ken of Hindoism in the earlier day. With a view to this question, I gave a careful perusal to an Essay on *Buddhism* by Mr Hodgson of Nepal, and just in the same way that I saw, as to the *Five Senses* system, that it must have been a modification, only of the older *Sense* system, even as it is clear to me, from the derivation of the five elements, and the recognition of *Adi Buddha*, for *Puru Buddha*, that the system of *Buddha* was posterior to *Brahmanism*, and founded on it, though the modification was carried to a great extent. I also read over attentively an article on the *Buddhism* of *Barman* by the Rev. A. Jackson, many years ago my early friend. Though perceiving it to be such as *hierophants* there might offer, yet I conceive it not to be so entirely a system of *homotheism* as therein stated. Both *Buddhism* and *Jainism* have gone very far in this worship; but still they both recognize an original first one—more or less connected with the female, or negative, or material nature of the universe. All the systems that I have met with recognize the necessary existence, and eternity of matter—the *pragm* of the *Greeks*. Our *marbles* alone prove all this as regards the *Jains*. Another question has been whether the *Jains* are wholly distinct from the *Buddhists*, independent, anterior; as asserted by some of the *hierophants* in *Mysoor*. Again our *marbles* prove the contrary, we have the sacred foot of *Buddha*, the sacred tree of *Buddha*, with the mark of *Fishes* on the said foot, and another mark, which is certainly a symbol of the supreme deity; while on the same piece is the distinguishing mark (very often repeated) of a *fortissimo*, or deified mortal. There is *homotheism*; but there is also the meaning recognition of supreme deity. I derive these *marbles* conclusions as to the original sources of the two systems. But there are other reasons. Mr. Hodgson of Nepal expressed an opinion gathered from books, and conversation, that the *Jains* were early heretics from the *Buddhist* system. I was led to form the same idea, some years ago, when analyzing the *Mahabharat* H. S. S., and observing that there are internal divisions, and separations among the *Jains* themselves, connected with indications of an earlier common existence with the *Buddhists*. More distinctly my guide has been the *Mahabharat*, a *Buddhist* work in *Ceylon*. From this it appears that after the death of *Buddha* three great convocations as were held: the first one with the view to secure uniformity of doctrine, and ritual, the second to repel the allowance of certain indulgences, or a relaxed system, the third convocation was held on account of many schisms, seven-teen in all, it lasted nine months. That it composed them all is not asserted, and as the nature of human things it could not be so. General councils have always continued, and strengthened heresy. It is not in my power positively to identify the *Jains* with any of these doctrines, or relaxed customs derived heretofore, but the probability is very great that such was their origin. Besides, from many books at the College, that have passed under my examination,

I desire a relation towards the Platonic ideal, which is philosophy, they had to begin with the matter; because of a common degree, that was not, in the present state, because not with the demand. They began back from the Platonic system; and it is in many respects naturally about that they should have their original.

"Plato may have their doctrine or portion, it is nearly possible not to communicate their fact. The Pythagorean system, it would seem, was not founded at Athens; of the nature of the system, when the two Systems, after founding a strange mixture of the three systems, proceeded to give them substance to represent the system of the three. They had and people there falling victim to facile rage. But following upon to have been the system of "Pythagoras" and others. About that period we speak from the words, that he in the South by the name of Pythagoras, went to Athens, found a house for himself to become a house, and to represent the Pythagorean, describing that house, was only accepted. About the same time occurred the manner of change in the Pythagorean system, which, and later when one of change in the Pythagorean system, which, and later when that, the coming to Athens was the ordinary mode. After was a house and a final part. The house, and was about, with others, saying about in house of distinguished name. He returned, and was back to his early system; and was asked to dwell in an small. But in order to be a house, came the rapidly under Pythagoras in the immediate neighborhood of Athens, fully desired to be continued more in the Pythagorean system. The house "with Plato" and "Pythagorean" was a small by individuals, who only was represented before comparison, and having when they stood out to him. But the history, at least of the Pythagorean, as far as it has been developed, nearly agrees with those; especially in regard to house and other houses, suggesting that has especially among the house of Athens, in relation to others, and the most robust in the work of house distribution.

APPENDIX.

CONTAINING VARIOUS EXTRACTS ON *SALIVAHANA*, THE
YAVANAS—BACTRIAN KINGS, AND TRACES OF
THEIR POWER IN INDIA.

It may here be in place to state that, by the time I had advanced but a short distance in my enquiries, various faded remembrances revived. Casually referring for the explanation of a doubt to a volume of my earliest* publication on kindred topics, I was led to look beyond to forgotten matter; not perused since published, twenty years since. Information flowing in from various sources—some of it surprising—has tended to confirm, on the whole, the view then taken, beyond my expectation. I think that a connected train of extracts (rejecting much by the way) will draw a useful outline, in the succeeding series.

* It appears, on the whole, that not Patna, but Rajmehal, thirty miles from Patna, is the ancient Rajgriha, or Capital of the Prachi, or Prasy, though only a suburb remains; the site of the ancient town being washed away by the change of current of the river Ganges. Vol. I. p. 243.

† The Magadha kingdom is, however, remarkable for being the holy land of the Buddhists; if not the birth place of their prophet. The Ceylon era, dated from the death of Buddha, would fit that event 542 B. C., corresponding with the period of the pure Magadha dynasty. The language which was spoken in that country, as already noted, is the sacred language of the Chinese, Siamese, and Cingalese. The era of Buddha's appearance has been considered to be of importance; and the indication of date here afforded, harmonises much better with all the inductions which we have been led to form, than the fixing his appearance 2100 B. C., or even 1027 B. C., according to the rectified conclusion of Sir W. Jones, p. 246.

‡ We learn from Ferishta's history of the Iberian, that *Vicramaditya* (or *Bikramajit*, according to the Persian orthography) was conquered by Sapores, King of Persia: not, as we infer from contemporary dates, the Sapores who took prisoner Valerius, Emperor of Rome, but his predecessor, the second of the Sassanian dynasty. This plain historical fact gives us at once a simple and sufficient clue to the whole of the fables connected with *Satavahana*. P. 252.

* Or, Hist. MSS. translated with annotations 1835—36.

† Shapur, the son of Ardeshir, his surname was Tirich; he reigned thirty-one years. In his works are, Koush Shapur, in Fars; Nishapur, in Khorasani; Shahr-shapur, in Cochin, and Joush Shapur, in Khosistan. Ouseley's *Tarikh Jehan Ara*, p. 43. The other Shapur, the eighth of the dynasty, reigned seventy-two years, and built Touch Shapur; but he was posterior in date to *Vicramaditya*.

After the Persian rule had departed, a descendant possibly of *Vieramoditya*, named Bhoga, might have reigned in this town, as his capital, and might have been guided by tradition, known to his Minister of State, so as to recover the ancient throne itself, as well as a portion of the power of which it was the emblem. All beyond is fable. We conclude that Bhoga's flourished in, or about the third century of the Christian æra. The commencement of the era of *Sakrahana* corresponds with A. D. 75 and 78, and the beginning of the era of *Vieramoditya* is 58 B. C. by one account, and 18 B. C. by another. It follows, that *Vieramoditya* was contemporary with Julius Cæsar, with Herod the Great and with Augustus, while *Sakrahana* was contemporary with Vespasian — p. 252

* Such is our view of all circumstances connected with *Vieramoditya* and *Sakrahana*. The locality is fixed to the neighbourhood of Ougun, and must not be altered, at least by mere fancy. An extent of sufficient consequence to account for what is said of *Sakrahana* is pointed out — p. 252

It seems that *Sakrahana* founded a city afterwards named Saileya-dhara-pura. We believe that he did so, and that Bhoga-rajah afterwards ruled there. Moreover, take away the compound *vilana*, and then *Sali* is idiomatically compounded into Saileya-dhara-pur, or the town Dhara of Sali. We have intimated our impression that Sapores founded a town, and called it Dara, after a name of Persian Monarchs, but then this town was certainly in India — p. 252

“ It is probable that after the effects of Sapores' invasion had passed away, the kingdom of Ougun revived, and continued to exist for some centuries contemporaneously with various other small States; of these, Canouge in the north, and Calinga on the Madagary, with the southern kingdoms in the Peninsula were perhaps the chief. Of the former, we possess no details; except as connected, at a later period, with Mahomedan invasions. Any specific notices of the Calinga country, does not come within the limits of our plan, in this first volume. And the southern kingdoms of the Peninsula are expressly said, in our manuscripts, to have felt the influence of those powers, obscure in their Traces, which are termed, Alural, Kertajiyal, Huvathiyal, Yevanal, Kural, Maruntiral and Mayunal. These are alluded to by Sir W. Jones, and by Colonel Wilford, both differing a little from each other in the names and their order, and both from our manuscript, but all concurring in the fact of there having been seven dynasties of such kings — our own authorities being the most particular in specifying the number of kings of each race. The names, as adduced by Sir W. Jones, have been given before; and according to Colonel Wilford they are the Athiras, or shepherd-kings, whose locality was on the upper parts of the river Indus; the Sacas, or Persians; the Tusharas, or Parthians; the Yavanas or Greeks of the Kingdom of Bactria, the Maurundas, or Huns, being the Mo-
a. 1

runas of Ptolemy, the Maunas, perhaps Homs and the Mardihadmas, or dynasty of the Persian Bahrangur, p. 255

"The information which we possess, on all these ancient hostile incursions, is most satisfactory in reference to the Yavanas. These are not to be confounded with the very ancient Yavanas before the subject of some investigation, who were properly speaking, heterodox Hindus, expatriated through persecution, but the Greeks of Bactria, to whom the name was given, as indicative of abhorrence, contumacy, and implied barbarism. And thus, also, the confusion sometimes occurring in speaking of the Yavanas as Greeks, the descendants of Javan, becomes cleared up. The Greeks properly speaking, were unknown to the very ancient Hindus before the time of Alexander; but when the Greeks of Bactria came into contact with the Hindus, these, in all probability, applied to the Greeks the most opprobrious term they could find; thus amply repaying the said Hellenes for their own country fondness in the use of the term "barbarians." Justin and Strabo are the only ancient authors who treat of the kingdom of Bactria, chiefly the former; and Hapiz, in more modern times, it seems, has written on the same subject; though we have not his work within our attainment. Dr Holarton has condensed the subject with sufficient brevity to admit an extract here which is the following one.

"Though the great monarchs of Syria lost, about this period, those provinces in India, which had been subject to their dominion, the Greeks in a small kingdom composed of some fragments of Alexander's empire, still maintained an intercourse with India; and even made some considerable acquisition of territory there. This was the kingdom of Bactria, originally subject to Seleucus, but wrated from his son or grandson, and rendered an independent state, about sixty-one years after the death of Alexander. Concerning the transactions of this kingdom, we must rest satisfied with gleanings a few imperfect hints in ancient authors. From them we learn that its commerce with India was great, that the conquests of the Bactrian kings in that country were more extensive than those of Alexander himself; and particularly that they recovered possession of the district near the mouth of the Indus, which he had subdued. Each of the six Princes who reigned in Bactria, carried on Military operations in India with such success, that they penetrated far into the interior part of the country, and proud of the conquests which they had made, as well as of the extensive dominions over which they reigned, some of them assumed the lofty title of Great King, which distinguished the Persian Monarchs in the days of their highest splendor. But we should not have known how long this kingdom of Bactria subsisted or in what manner it terminated, if M. de Guignes had not called on the historians of China to supply the defects of the Greek and Roman writers. By them we are informed, that about one hundred and twenty-six years before the Christian era, a por-

" vast horde of Tartars, pushed from their native seats on the confines of China
 " and obliged to move towards the west for the pressure of a more numerous
 " body that rolled on behind them, passed the Jaxartes, and pouring in upon
 " Bactria, like an irresistible torrent overwhelmed that kingdom, and put an
 " end to the dominion of the Greeks there after it had been established near
 " one hundred and thirty years."

He adds in a note—"A fact currently related by Strabo, and which has
 " escaped the inquisitive industry of M. de Guignes, connects remarkably with
 " the narrative of the Chinese writers, and confirms it. The Greeks, he says,
 " were deprived of Bactria by tribes or hordes of Scythian Nomades, who came
 " from the country beyond the Jaxartes, and are known by the names of Auy,
 " Paviati, Tachari, and Sacarauli—Strabo lib. XI. p. 779. A. The Nomades of
 " the ancients were nations who, like the Tartars, subsisted entirely or almost
 " entirely, as shepherds, without agriculture."—[p. 233. 61.]

"On this subject of Bactria I have met with some matter in Vol. 2. of the
 Journal of the Asiatic Society which I deem it important to transcribe, as it
 makes up for my own inability to consult Bayer. It is in Art. 3, for August
 1833, by the late J. Prinsep, Esq. (of lamented memory,) and as it certifies
 that it gives all that is known on the subject, the extract is the more valuable.
 Additions have been made by means of coins subsequently found, and these
 have a singular connection with the present enquiry, since, to my great surprise,
 I found that with a Greek legend on the obverse, they had the title "King of
 Kings" on the reverse, in the characters found on these sculptures, as I
 have had elsewhere occasion more fully to detail.

J. Prinsep, Esq. "In favor of these two coins I may venture to repeat the
 " remarks of Professor Schlegel, on the equally valuable pair dis-
 " covered by Col. Tod. These two medals are beyond all price, as much for
 " their admirable preservation, as for their extreme rarity and their importance
 " to history. And I shall make no apology for also translating the Professor's
 " learned commentary on that part of the Bactrian history connected with
 " them, at length, as much more satisfactory than a partial gleanings or plagi-
 " um of his remarks; which so well exemplify the use of numismatology in
 " correcting the vagaries of historians."

W. Schlegel. "In the profound obscurity which envelopes the history of
 Bactria, we must cull with care all that can throw the least
 light upon it."

* Hist. Des. p. 23

† One—Apollodorus Hecate's Sonem kai Philagatos. Another—Menandros
 Hecate's Sonem (see)

medal of Demetrius, son of Euthydemus, discovered by the Baron Meyendorf bears a Greek legend βασιλεως Διονητρου; the empire of India is designated by the skin of an elephant's head with which the portrait of the prince is adorned.

Apollodorus therefore must be admitted among the Kings of Bactria. The celebrated Visconti has endeavoured to assign his probable place in Hager's chronological canon of six Kings, the dates of which are however mostly conjectural: he places him after Euthydemus "p. 315.

"And both the authorities quoted above agree in placing him before Menander. Now Menander certainly reigned between Euthydemus and Eucratides, but Visconti will not allow the latter to follow Menander directly: he makes a place between their reigns for Heliodorus, whose name is only known from one medal bearing the inscription βασιλεως Ηλιοκληος Δικαιου and pronounced by Monnet to be of Bactrian fabric solely from analogy to other coins of the same locality—an argument by no means conclusive. When a coin of Heliodorus shall be discovered in India or Tartary, we may grant his title to the Bactrian throne."

It is difficult to assign the exact limits of the Indian dominions of the Bactrian monarchs, or of their contemporaries, who reigned in India itself. The ancients use the word India vaguely, and sometimes make it comprise the Persian provinces north-west of the Indus. The conquests of the Bactrians may have been made in two directions—one, towards the east by the Panjab, and onwards; the other, by following the course of the Indus. The expedition of Seleucus Nicator was directed towards the Ganges; by his treaty with *Chandragupta* King of the Fraps (people of the East), he gave up some provinces, and received a number of elephants in exchange. It is probable that the first kings of Bactria, on declaring themselves independent, took possession of what remained of Alexander's conquests in the Panjab" (Dr. Bunsen's coins confirm their domination there, as far as the presence of medals can do so.) "At any rate the third king, Euthydemus, in his treaty with Antiochus the great, by

- II { 255 Theodotus I
261 Theodotus II
220 Euthydemus } Used historically by Strabo, &c.
Magastus.

192 Apollodorus soter Menander Nicator } Alluded to by Plutarch, Trogus, and Arrian, }
} their coins prevalent in Bactria A. D. 200.

Heliodorus dikaios, { On the authority of Visconti and Monnet, }
} from a single medal.

Demetrius, { Son of Euthydemus, doubtful if he reigned }
} in Bactria.

181 Eucratides I Artemidorus calls him the "Great King".

146 Eucratides II Murdered his father, and was himself slain.

125 Destruction of the empire by the Tartars, and the Scythians, or Saka.

which treaty his independence was acknowledged, gave up all his elephants. This proves two points—first, that Euthydemus had provinces, or at least subjects in India proper. Second, that his rule was not extensive, for the elephants were few in number; added to those given by Sophaganeus to Antiochus, they made but 150, whereas Seleucus received 400 from Chandragupta.

"Antiochus' expedition was brilliant, but it procured him little solid advantage, beyond the acquisition of these war elephants. After his campaign against Euthydemus, and Sophaganeus, he repossessed the Indus, and returned by way of Arachosia and Carmania to the western seat of his empire."

"Euthydemus may have profited by the distance of Antiochus, and the decline of his strength to deprive him of the provinces situated along the Lower Indus. It is certain that Demetrius reigned there, I think, first as governor, in the name of his father;—afterwards as an independent king. Demetrius did not succeed Euthydemus in Bactria: his absence perhaps allowed his competitor to supplant him. If Demetrius had not been in possession at the death of his father, with what force could he have conquered these vast provinces, when the army of Bactria was at the command of a rival? It is he, no doubt, who founded the city of Demetrius in Arachosia, the name of which is preserved in the geographical work of Isidorus. Thence his dominions extended to the Delta of the Indus.

"Trogus-Pompeius ascribes exploits in India to Apollodotus and Menander; Strabo also to the latter. Their conquests then must have been towards the Panjab, since they would have come into contact with Demetrius on the south, and there is no mention of war between the Bactrians and this king of India until the end of the reign of Eucratides. Strabo says expressly that Menander passed the Hyphases and penetrated to the Jaima Rye *εἰς τὴν ὕψην Ἰνδοῦ ποταμοῦ, εἰς πρὸς τὸν τειχεῖς ποταμὸν (ἤγει ὕψην εἰς Ἰνδοῦ ποταμὸν)*

"This author extends his kingdom to Mathura, or even Baitoor, (where Col Tod's coin was found.) The probability is, that it included the kingdom of Lahore; for since Strabo says that Menander was the first to penetrate so far, his predecessor's rule of course must have been more limited."

Plutarch bears testimony to the excellent character of Menander as a sovereign:—"A certain king, Menander, who had reigned with justice over the Bactrians, having died *in camp*, the cities in common had the care of his funeral rites, but afterwards contended for his ashes; they at last divided his remains equally amongst them, and agreed that monuments to him should be raised amongst them all."* May not this singular passage have had its origin in a confused account of the monu-

* Major Todd on Bactrian Medals, Voy. As. Res. 1330

ments raised by the Buddhists to preserve the relics of their lawgiver, of which one at Naniyala seems to have been founded immediately after the Bactrian monarchy was upset, and while the communication of those countries with the west was still perhaps maintained.* But to return to M. Schlegel's epitome:—

M. Schlegel. "We know nothing of Heliocles, if indeed he ever reigned in Bactria. Huias Eucratidas was the first to assume the distinction of great king; it is natural to suppose that he aggrandized the Empire. He may have conquered Ariana, which Strabo says belonged to Bactria.

"For the war between Eucratidas and Demetrius king of India, we are reduced to the unsatisfactory notice of Justinus, according to whom Demetrius was the aggressor. Eucratidas, at first besieged, and in great danger, saved himself by his valour, and finished by despoiling his adversary. In his retreat, after terminating this war, he was assassinated by his son. Bayer thinks that this Demetrius is the same, who in his youth, negotiated the peace for his father Euthydemus with Antiochus. However, the grounds to which he must have attained is a staggering objection. One may reconcile probabilities by supposing that a son of the same name had succeeded to Demetrius's throne.

"The existence of the parvule of Eucratidas is well established; but his name is unknown, and it is uncertain whether he enjoyed the fruits of his crime. King Eucratidas II. therefore, in Bayer's catalogue, rests only on a double conjecture.

"Thus end the Bactrian kings hitherto known. The latter history of the dynasty is enveloped in darkness yet thicker than the rest. Justin attributes its destruction to the Parthians; the author of the summary of Trogus Pompeius to the Scythians; both quoting the same authority. It appears then that both these nations took part in it, but that the Scythians remained in possession.

"In a fragment of Diodorus, or rather in an extract by Photius, it is said that one of the Arsacids (no doubt the sixth, Mithridates I) penetrated as far as India and seized the kurgum of Porus, i. e. of the country between the Hydaspes and the Acesines. Bayer says with reason that the Greeks whenever they allude to India, imagine a Porus;—but in this case the historian seems justified; for we see that the Bactrians possessed not only that province but even beyond it. By Bayer's calculation, Mithridates I, King of Parthia must have survived Eucratidas by seven years, but these dates are purely conjectural. At any rate it is after Eucratidas' death that these conquests must have been made: the war between him and Demetrius would not have taken place had the Parthians occupied the intervening provinces. Eucratidas was assassinated when in the height of his power;—it is then after his death that the decline of the Empire commenced. M. Dequignes from the Chinese historians,

since the epoch of its destruction in the year 125 B. C. The king, or kings who may have reigned in the interim are yet unknown—perhaps they may be brought to light by Colonel Telf's discoveries."

The above condensed and critical sketch of the latter Bactrian kings contains all that is known of them, and leaves us to fill up blanks only as far as such matter may be elicited through the labours of the antiquarian in this fruitful field. M. Schlegel felt pride in adding two regiments to his two kings. Dr. Smeaton's coins have already increased their Majesties' titles, giving to Menander the common appellation "Saviour;" and to his predecessor, in addition to the same title, the respectable appellation of "Philopator" "loving son." This latter title is of more consequence than might at first be suspected, for unless his father were of kingly dignity, he would not have been mentioned—and it is more than probable that his son succeeded him peaceably. But we have no knowledge who the father was, since Demetrius is the only recorded son of Euthydemus."

It is not in place* here to state all that pertains to Bactrian coins, discovered since M. Schlegel wrote the foregoing notice, but it may be stated in general, that they intimate the continuance of a Grecian power somewhere near India, down to a later period than B. C. 125, assigned for the subversion of Bactria. In place of any observations of my own, it may be better to give those of M. Maxm., the discoverer of many of these coins, and apparently a man of information and talent. To a table of six Bactrian kings from Bactrian era 1—109 (B. C. 257—191) he adds—"Note—the period B. C. 125, fixed for the destruction of the Empire liable to much distrust" and a few paragraphs onwards, adds †

With so many coins before us of Princes who have more or less pretensions of being Bactrian Sovereigns, we may feel tempted to doubt whether the Grecian authority in Bactria was subverted by the Getae at so early a period as that assigned, unless the fact be supported by the fullest historical evidence. It may be, the recorded subversion amounted to no more than temporary invasion of barbarians, which may have indeed involved the loss of royalty in the family of Eucratides, and its assumption by some fortunate leader, who repelled the invasion; the probability appears to be that the Greek power in Bactria, in the first instance, weakened by the incursions of the Getae and other Scythic tribes, was ultimately annihilated by the overgrown Empire of Parthia. But a Greek authority must have existed to a much later period in the countries west of the Indus, which would appear to have been finally subverted by the Sakyas, Princes, who had established themselves in the regions east of the Indus. Without attaching extraordinary importance to the hyperbolic strains of a

* See the end of chapter 8.

† Journal of the Asiatic Society of Bengal, Vol. 3. No. 42, January 1836, p. 19

various occasions, he may observe that Homer, who described 'about the con-
 summation of the Christian era, (consequently among the objects of sufficient
 magnitude to engage the attention of Augustus, the Roman Emperor, which
 we would have to have been destroyed about 120 years before the time he
 wrote —

" To civitates ipse domos status
 Urbes, et obsequia, totas
 Quod domos, et sepulchra Cyas
 Bactra parat, Transjacet domos.

I may now be permitted to make one more extract from my work above
 mentioned, vol. 2, pp. 24-25 :

" But before we come fully and comparatively recent a period, there is a con-
 siderable field open to research in other portions of the Peninsula ; even from
 some time subsequent to the decay of the Magallan kingdom, down to the
 tenth, or fourteenth century. Our profound object would not demand any
 discoveries beyond the immediate range of the Puelche kingdom : with
 some notice of its immediate neighbours ; but a general survey of the whole
 field is interesting : it tends to illustrate the leading subject, may lead to
 future discoveries ; and has been but little treated on, having by some been
 regarded as a total void, while yet materials do exist for fixing dynasties,
 sovereigns, and some events, with very tolerable accuracy ; approaching often
 in the matter of inscriptions, to a degree bordering on certainty.

Next to the Magallan empire of Behar, various notices point to Colagua,
 or that portion of Tehuacan situated on the sea coast, near the Gulf of
 Mexico. The Cuzco or Malin monarchy, was probably contemporary with this,
 and has been made considerably more the subject of barren fiction, and fable,
 but this has not been left without sufficient notice to tell us that such a king-
 dom once was, and was also, in its day illustrious ; and with slight changes of
 locality, it was the mother land of various subsequent powers, till finally
 merged in the Mexican empire of Cortez. For W. Jones gathered
 from the Puaran, through the help of his Pandit, that the city of Colagua
 supposed by him to be the country of the Malacachines, or Malacates was
 once the seat of power : where five persons reigned who were called Huanacah,
 Baguen, Huanacah, Ymanacah, and Puaranacah, who occupied a period of one
 hundred and six years ; after which the kingdom became the prey of barba-
 rians. The Puaran chronicle, probably from the like Puaran source, says,
 that after the Huanacah were gone, one of the Kinapulan race, from among
 the Yemanacah ruled in the town called Kinpula, whose name was Yitthamaw ;
 after whom, Puarapayan, and some other kings, ruled down to Puaran. As

* I may further refer the reader to pp. 73-84 ; but without prolonging quota-
 tions ; especially so what is important in the last collection will be found more de-
 tailed, and in greater detail, in chapter 4 of the *Konak*.

this last name is without doubt, the same with *Praviraca*, we infer that the *Kingguis* of the manuscript is the *Cilacila*, or *Kilakila* of Sir W. Jones' account. We conclude that the *Calinga* country, a part of the Sanscrit and classical *Andhra*, or *Telingana* is the locality intended. A D. Comptell, Esq., in his grammar of its mellishious language, says, "*Calinga* stretched northwards, along the coast from the *Golaseery* towards the *Ganges*. The nation is mentioned by *Phioy* as *Calinga* *protimai mari*, and gentes *gangaridum*, *Calingarum*; and the people and language of *Telingana* are still known to the inhabitants of the eastern islands by no other name than *Calinga*."* We have before seen (vol. I, p. 193), that *Buddhist* traditions in *Ceylon* trace their religion to *Calinga* and *Maradha*, the former name thus doubtless denoting *Telingana*. Mr. Wilson observes,† that, according to classical writers, "the kings of *Andhra* were sovereigns of great power in the early years of Christianity; and *Pliny* states of the *Andhra* king, that he was master of thirty walled towns, and could bring into the field one hundred thousand foot, ten thousand horse, and a thousand elephants."

There appears to exist some doubt, or rather perhaps some grounds of conjecture, whether *Vicramaditya* did, or did not extend his dominions on this frontier, even to the subverting of the ancient *Andhra* sovereignty: and if so, whether *Sālivāhana*, on his conquest of *Vicramaditya* did not extend his power also over this region. He is included, as usual in other cases, among the list of monarchs. Mr. Wilson says: "It is not unlikely that *Vikrama* may have extended his authority to the south of the *Narmala*, and *Sālivāhana*, whose capital, *Prasanthana*, now known as *Pythan*, stood upon the *Golaveri* is a legitimate monarch of the *Dakho*. The countries along the *Godavari*, or between it and the *Narmala*, may have been subject to that prince, and his successors early in the Christian era; and their authority may have extended east and south, so as to have comprised the upper part of *Karnata*, and the western portion of *Telingana* or *Andhra*." We rather doubt the correctness of one or two of the conjectures;‡ but even according to them, do not perceive that "it is impossible to include *Bhoja* amongst the monarchs of the south;"§ for all accounts make him a successor more or less remote to *Sālivāhana*. Nevertheless, it seems agreed on all hands that the period subsequent for some centuries to *Sālivāhana* is excessively obscure; and the history of *Andhra* is as much so, at this time, as any other. We meet with nothing of a probability approaching to certainty, until "about a century

* Telugu Grammar, Intro. p. vii.

† Descriptive catalogue of Mackenzie M. S.S., Intro. p. cxvii.

‡ Intro. p. cxviii. cxix.

§ See vol. I, p. 252, et seq. The reference is to idle parallels about *Sālivāhana* who possibly was *Saporus*, or *Shapur* of *Parthia*. He could not have been a long resident in *India*.

|| Des. Cata. Intro. p. cxviii.

and a half, after Śālivāhana, or in the third century of Christianity,* when "traditions particularise a Mukanti raja as flourishing," "who was of another race of Kalinga princes, and his country was" more to the south, in the Guntur (Guntoor) district, and adjacent to the Krishna river, on its approach to the sea. He is said to have encouraged the settlement of Brahmans in his country: his capital was Haranikota, west of Condapilli, and "his descendants are said to have reigned for eight hundred years"† We transfer Mr Wilson's observations—"When Mukanti is not considered as the founder of a local dynasty, the ordinary course of enumeration is, Śālivāhana, Madhava-varma, Kulaketa, Nilakantha, and Mukanti, and these princes are not held to be sovereigns of part of Kalinga only, but of the whole of Telingana. They are followed by the Chola Maharaja, intending thereby the series of princes so termed, as the period of their government is said to be two hundred and seventeen years; bringing the whole to the year of Śālivāhana four hundred and thirty seven (A D 315). These are succeeded by eight or nine Yavana princes. It is difficult to understand what is meant by the term, as the name Yavana invariably implies foreigners, and in late times Mahomedana. In general, the only name specified is Yavana Bhuja, but in one list we have the following, named as his descendants: Nanda, who reigned sixty-two years; Bhadrta, seventy years; Dumatana, fifty years; Satyama, forty-two years; Sampati, sixty-seven years; Retnamalana, thirty years; Sumanta, fifty years; Vrihasena, forty-six years: or altogether, with the reign of Yavana Bhuja, which is called forty-one years, four hundred and fifty-eight years; bringing the last to the year of Śālivāhana 575 (A D. 953). The succeeding princes are termed the Natapati, Gajapati, and Awapati, or the avareigns of Warangal (recte Vijayanagara) and Orissa, and the Mahomedans. It appears, therefore, that the termination of the Yavana series is, as far as the chronology is concerned fully two centuries too early: As to its historical accuracy it is impossible to offer any conjecture, as nothing is traceable but names, and those names throw no light on the foreign origin of the individuals, as they are all genuine Sanscrit appellations. Whether any such persons existed as these Yavanas is questionable; but the answer to the question must be sought in the countries between the Narmada and Krishna. Colonel Mackenzie's inquiries are, for the most part bounded by the latter, except along the sea coast, and the adjoining districts"‡ We submit, what indeed is only a conjecture, but which nevertheless is invested with some adjuncts of probability; and this is, that if the Yavanas are correctly supposed to denote the Greeks of

* Ibid. p. cxix.

† Ibid. Catal. Intro. p. cxi. As Pratapa Rudra is indicated, for "descendants" read "predecessors."

‡ The Fardous Chronicle speaks of eight Yavana kings; but without specifying names. Vol. I p. 31.

§ Ibid. Catal. Intro. p. cxix.

Bactria, (see Vol. I, p. 259) then it is possible that some king or conqueror from among them might have left some posterity legitimate or otherwise, in India, native born, and by a native mother, very possibly of high descent. In such case Yavana Bhujja might denote either that son or his descendant: the term *Yavana* marking the foreign extraction, and *Bhujja* denoting arm or strength; while the other names in succession might be expected to be Sanscrit, both from maternal influence and Indian birth. Supposing this conjecture to be accurate, then this dynasty of a Grecian posterity must have held very extensive influence; seeing that their rule is admitted by the records both of the Patalon and Kadamba kingdoms. Traces every where appearing of their rule, it must, as a leading fact, be something more than artificial; though the details are not sufficiently numerous to allow us to consider any thing further than the mere fact, that such a dynasty once was, as historical."

APPENDIX C.

GENERAL LIST OF THE CONTRIBUTIONS, &c. RECEIVED FOR THE GOVERNMENT CENTRAL MUSEUM, FROM 1st JULY 1855, TO 30th JUNE 1856.

| | No. of specimens. |
|---|----------------------|
| Purchases for the Museum | 2,360 |
| DONORS' NAMES | |
| Adam, H. Esq., Fort St. George. | 3 |
| Albert, Prince, His Royal Highness, London | 1 |
| Aldred, G. E., Dr. M. D. | 41 |
| Anderson, James, Mr., Madras | 1 |
| Anne, Madras | 2 |
| Anstruther, P. C. B., Major, Superintendent Gun Powder Manu- factory | 1 |
| Applegath, F., Captain | 25 |
| Aroonagherry, C. Moodelliar, Madras. | 1 |
| Arathoon, Samuel J. Esq., Madras | 1 |
| Audeemoola, C. Moodelliar, Madras | 1 |
| Auroas, Madras | 1 |
| Balfour, E. G. Surgeon, Madras | 11 |
| Balfour, Mrs., Madras | 2 |
| Balfour, Miss, Madras | 32 |
| Banf, L. Captain, Ship Hindostan | 1 |
| Bisect, Major, Gooty | 1 |
| Block, Captain | 1 |
| Blyth, E. Esq., Curator Museum, Calcutta | 71 |
| Boxwell, T. W. H., 27th Regt. N. I., Cannanore | 13 |
| Branson, J. Esq., Madras | 10 |
| Burgess, Thomas Mr., Madras | 4 |
| Burrell, W. Esq., Mount | 1 |

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| Cauder Hoossain, Madras | 1 |
| Cleghorn, Dr. M. D., Madras | 1 |
| Chinnattumby, Madras | 1 |
| Colonial Secretary's Office, Sydney, New South Wales | 36 |
| Condasawmy, C. 2nd Dresser | 2 |
| Crosier, F. H. Esq., Civil and Session Judge, Nellore | 14 |
| Cubbon, M., Lieut. General, Commissioner for the T. B. H. the Rajah of Mysore | 310 |
| Cullen, Lieut. General, Resident at Travancore | 10 |
| Dansey, Captain | 2 |
| Dickens, W. Mr., Madras | 1 |
| Dorward, Dr., Rangoon | 2 |
| Drever, W. S. Esq., Rajahmundry | 57 |
| D'Silva, G. S. Mr., Madras | 1 |
| Faber, C. Colonel, Chief Engineer | 4 |
| Fair, J. Captain | 2 |
| Fisher, W. Esq., Sub Collector of Canara | 1 |
| Frazer, J. Esq., Acting Collector Masulipatam | 2 |
| Gabbett, W. M. Major, Acting Superintendent Gun Powder Mills | 15 |
| Geddes, J. L. Esq. | 1 |
| Goolden, J. Esq. | 1 |
| Gooroonatha, V. Moodeliar, Madras | 1 |
| Governor in Council Fort St. George | 35 |
| Griffiths and Co., Messrs., Madras | 75 |
| Hajee Mahomed Cassim Sahib, Madras | 8 |
| Hammond, P. Lieutenant Colonel | 11 |
| Hara, H. G. Mr., Madras | 1 |
| Harris, Lord, The Right Honorable, Governor of Fort St. George .. | 1 |
| Hulms, James, Esq. | 18 |
| Hunter, A. Dr., Assistant Surgeon, M. D. | 19 |
| Hutchison, W. Lieut., Drpty. Asst. Commissary Genl., Bellary ... | 2 |
| Hutton, W. F. Captain | 12 |
| Jackson, E. M. Assistant Surgeon, M. D., Dowlaishwarum | 1 |
| Jaffrey, A. T. Mr., Agri-Horticultural Garden, Madras | 13 |
| Kellie, J. Esq., M. D., Madras | 2 |
| Lutchmiah Naidoo, Madras | 4 |
| Loard, Major General, Madras | 1 |
| Maltby, F. N. Esq., Canara | 12 |
| Martin, R. Mr., Paulghaut | 1 |
| Miller, E. E. Captain, Assistant Commissary General, Bangalore | 6 |
| Mint Madras Committee | 1 |
| Montgomery, Sir H. C., Bart. | 2 |

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|---|----|
| Montgomery, Lady | 3 |
| Moore, Peter Mr., Hoonsoor | 1 |
| Murray, M. Esq., Coddapah | 3 |
| Narcis, G. J. Mr., Assistant Superintendent of Cement Works | 1 |
| Nelson, T. Captain, Nellore | 40 |
| Powell, G. Esq., Madras | 1 |
| Prichard, A. Captain, Jaulnah | 8 |
| Rawlinson, C. Sir, Honorable Knight, Chief Justice | 2 |
| Rawlins, Mrs., Madras | 1 |
| Ratou, J. S. Dr., M. D., Chingleput. | 2 |
| Renton, A. Dr. M. D. | 15 |
| Rhodes, J. Esq. | 1 |
| Roberts, R. Lieutenant, Madras | 6 |
| Roberts, Captain, Assistant Adjutant General | 2 |
| Roderick, Mr. | 3 |
| Rungasawmy, P. Moodelhar, Madras | 17 |
| Russell, J. G. Captain, Kurnool | 53 |
| Schmid, B. Dr., Missionary, Calicut | 1 |
| Sheik Ahmed Habib, Nalbond, Tinnevely | 1 |
| Sherman, J. W. Esq., Madras | 2 |
| Shubrick, C. J. Esq. | 2 |
| Sim, J. D. Esq. | 2 |
| Sirdar Jung Bahadoor, Madras | 2 |
| Soobraya, T. Moodelhar, Madras | 1 |
| Spring, Mrs., Madras | 1 |
| Stewart, Lieutenant Artillery, Sangor | 6 |
| Stroevenmaas, P. R., Moodelliar | 6 |
| Suraj Ood Dowlah, Bahadoor, Madras | 1 |
| Taylor, H. D., Captain 1st Madras Fusiliers | 10 |
| Taylor, Mrs., Madras | 4 |
| Teroovangadasawmy Naidoo C., Madras | 1 |
| Thompson, J. G. Esq. | 6 |
| Toolasingum, C. Moodelliar, Madras | 16 |
| Toolasee, N. Naidoo, Madras | 1 |
| Tyrrrell, F. Lieut., 18th Regiment L. I. | 4 |
| Underwood, W. E. Esq., Madras | 1 |
| Vandeerlin, Mr., Apothecary, Madras | 2 |
| Waghare, W. Esq., Madras | 6 |
| Watson, L. W., General | 1 |
| Williams, G. Mr., Madras | 9 |
| Woods, J. A. Lieutenant, 1st Fusiliers | 2 |
| Wortter, W. K. Major, Madras | 1 |

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| Xavier, J. Mr., Madras | 1 |
| Yacoub Sahib, Madras | 5 |
| Young, C. W. S. Lieutenant, Sub Assistant Commissary General, Vellore | 1 |
| Zoological Gardens..... | 170 |

Total 3,712

EDWARD BALFOUR,

Officer in charge of the Government Central Museum

GOVERNMENT CENTRAL MUSEUM. }
 Madras, 1st July, 1856 }

APPENDIX D.

GENERAL LIST OF THE CONTRIBUTIONS, &c
 RECEIVED FOR THE ZOOLOGICAL GARDENS ATTACHED TO THE
 GOVERNMENT CENTRAL MUSEUM,
 FROM 1st DECEMBER 1855, TO 30th JUNE 1856

| | No. of Animals, &c. |
|---|------------------------|
| Purchases for Zoological Gardens | 700 |
| DONORS' NAMES. | |
| Arnachella, C. Moodelliar, Madras | 1 |
| Auroomooga, P. Moodehar, Madras | 3 |
| Balfour, E. G. Esq., Surgeon, Madras | 1 |
| Balfour, Miss Eliza, Madras | 3 |
| Balfour, Miss, Madras | 6 |
| Balakistna Moodelliar, Madras | 2 |
| Bruce, George B. Esq., Madras | 3 |
| Casayooloo Naidoo, Madras | 1 |
| Casim Sahib, Madras | 3 |
| Cleghorn, H. F. C. Dr., M. D., Madras | 1 |
| Dick, J. Captain | 4 |
| Dowdswell, W. Esq., Chingleput | 7 |
| Elliott, W. Honorable Esq., Madras | 6 |
| Fraser, J. Esq., Masulpatam | 1 |
| Godfrey, H. Mr., Madras | 1 |
| Hall, A. Esq., Cuddalore | 6 |
| Harris, Lord, The Right Honorable, Governor Fort St. George | 1 |
| Hudleston, W. Esq., Madras | 1 |
| Jacob, W. S., Honorable Company's Astronomer | 1 |
| Luxa, E. Mr., Madras | 1 |
| Macdonald, Grant, Esq., Madras | 2 |
| Miller, William, Madras | 1 |
| Murray, M. Esq., Cuddapah | 2 |
| Nicholas, J. F. S. Mr., Madras | 2 |
| Quchteriony, J. Esq., Madras | 2 |

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|--|---|
| Parker, R. D. Esq., Madras..... | 4 |
| Powell, G. Esq., Madras..... | 1 |
| Pritchard, T. Dr. M. D., Madras..... | 2 |
| Richardson, J. Esq., Madras..... | 1 |
| Roderick, Mr., Madras..... | 1 |
| Rangaswamy, P. Moodelliar, Madras..... | 7 |
| Sherman, J. W. Esq., Madras..... | 3 |
| Sherman, Mrs., Madras..... | 5 |
| Thompson, T. Captain, Town Major, Fort St. George..... | 1 |
| Toolasingum, C. Moodelliar, Madras..... | 0 |
| Tawse, John, Esq., Madras..... | 1 |
| Turton, James, Esq., Madras..... | 2 |
| Vasavalinga, Moodelliar, Madras..... | 1 |
| Venkatashella, Moodelliar, Madras..... | 2 |
| Venkatapathy, C. Row, Madras..... | 1 |
| Whistler, Major, Mount..... | 5 |
| Wright, W. S. Esq., Madras..... | 2 |
| Yaukoob Sahib, Madras..... | 5 |

Total..... 512

EDWARD BALFOUR,

Officer in charge of the Government Central Museum.

GOVERNMENT CENTRAL MUSEUM, }
Madras, 1st July, 1856. }

GLOSSARY

| | |
|--------------------------|--|
| <i>Abadamala</i> | The lower plinth course with a string of slightly projecting slabs of sculptures. |
| <i>Abhaya mudra</i> ... | Pose of granting protection. |
| <i>Abhaya</i> | Protection |
| <i>Abhisheka</i> | Ritual bath |
| <i>Āgama</i> | Text of rituals governing temple worship |
| <i>Āhuya varada</i> | The pose of inviting the devotees by the deity in order to confer boons on them. |
| <i>Ananda</i> | Disciple / bliss |
| <i>Anjali</i> | Pose of worship |
| <i>Anjali Mudra</i> | Pose of worship |
| <i>Ankusa</i> | Goad |
| <i>Āpasmara</i> | Personification of ignorance |
| <i>Ardhaparyankasana</i> | Seated posture unlike <i>padmasana</i> , both feet are not placed over each other; this is the common seated posture of even common folk in South India. |
| <i>Arhat</i> | An <i>Arhat</i> is a Buddhist saint who has attained liberation from the cycle of Birth and Death, generally through living a monastic life in accordance with the Buddha's teachings. |
| <i>Asana</i> | Sitting posture / Seat |
| <i>Avalokitesvara</i> | The name is a compound of <i>īswara</i> , meaning Lord, and <i>avalokita</i> , looked upon or seen, and is |

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|---|---|
| | usually translated as the Lord Who Observes (the crisis of the world), the Buddhist embodiment of compassion as formulated in the <i>Mahayana Sutra</i> . |
| <i>Ayaka pillar</i> | Pillars erected on the projected platforms at the four cardinal points of the stages of <i>Anālin Pīṭh</i> . |
| <i>Baku valipat</i> <i>Bajibandha</i> (Marathi Language - <i>Bajibandha</i>) | Bangle like ornaments worn on the forearms Armblet |
| <i>Bhadra parish</i> <i>Bhadrasudhan</i> <i>Bhadravara</i> | Rectangular base Playing on pot, drums Touching the earth |
| <i>Bha sparsh Madra</i> <i>Bodhisattva</i> | Touching the earth posture The person who at a certain future time is destined to get enlightenment |
| <i>Brahman</i> | The precept, basis of Hinduism |
| <i>Calcite</i> | The mineral form of calcium carbonate, having rhombohedra structure. This is the form which gives strength to a well-carbonated lime mortar. It occurs naturally as isolated spar and has a unique double refraction of light which may be the reason for the exceptional appearance of lime washed surfaces. |
| <i>Calcium carbonate</i> | CaCO_3 is the material from which lime is prepared. Natural forms are lime stones, chalks, shells and corals. |
| <i>Casing slab</i> | A rectangular slab used to line the exterior of steps. It is sculptured on the outside. |
| <i>Cella</i> | Sanctum |

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|--------------------------------|--|
| <i>Chakya</i> | A sacred object of structure |
| <i>Chakya Pataka</i> | Sacred tree within the enclosure of a structure |
| <i>Chakrasaleya</i> | A sacred structure of veneration |
| <i>Chakra</i> | Wheel |
| <i>Chamara</i> | Fly-whisk |
| <i>Chamara-beaver</i> | Persons waving fly-whisk |
| <i>Chandaka</i> | Name of the horn-groom of Prince Siddhartha |
| <i>Chatra</i> | Umbrella |
| <i>Chauris</i> | Fly-whisk |
| <i>Clay</i> | The smallest particles produced by the weathering of rocks; each particle is less than two microns across. Chemically, clay particles are hydrated aluminum-silicates, and physically they are usually in the form of thin plates, which stack together. |
| <i>Dagaba</i> | <i>Dhau-garba</i> / reliq-chamber |
| <i>Dera</i> | Celestial |
| <i>Dharmo Chakra</i> | Wheel of Dharma or righteousness |
| <i>Dharmu</i> | Dharma |
| <i>Dhyana</i> | Meditative posture |
| <i>Dhyani Buddhas</i> | Meditating Buddhas |
| <i>Drum</i> | The drum was a circular platform on which the dome sat. The side of the drum was covered with carved lacustrine reliefs |
| <i>Genar</i> | Devos, demi-gods |
| <i>Ghaton (Kombu in Tamil)</i> | Vessel for storing or carrying water |
| <i>Garuda</i> | Kite-king |
| <i>Garra</i> | Garland |
| <i>Garra</i> | Swan |
| <i>Garvika</i> | A small railing-like structure enclosing the umbrellas, crowning the steps |

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| <i>Hīnayāna</i> | <i>Hīnayāna</i> is a Sanskrit term literally meaning: the "Smaller Vehicle", applied to the <i>Śrāvakayāna</i> , the Buddhist path followed by a <i>śrāvaka</i> who wishes to become an arhat. The term appeared around the 1st or 2nd century. <i>Hīnayāna</i> is often contrasted with <i>Mahāyāna</i> , which means the "Great Vehicle". |
| <i>Jātaka tales</i> | Story of events in any of the several previous lives of the Buddha. There are about 550 stories of this kind, which are called collectively by the name of <i>Jātaka</i> . |
| <i>Jatils</i> | A class of ascetics, so called on account of their matted hair (<i>jaṭilā</i> <i>ti</i> <i>śiṣaṃ</i> <i>ti</i> <i>hi</i> <i>jaṭilāśrīṇīye</i> <i>idha</i> <i>jaṭilā</i> <i>ti</i> <i>vare</i>). |
| <i>Jyoti</i> | Medical practitioner to Prince Siddhartha |
| <i>Jeṣṭha mudra</i> (<i>Chin mudra</i>) | The right hand held with the index and the thumb (<i>Upadaya mudra</i>) joined together like a circle while the other three fingers point upwards; commonly seen. |
| <i>Kaṭpaka</i> <i>Prīṭhaka</i> | Wish yielding tree |
| <i>Kamandala</i> (Sanskrit) | Spooned vessel |
| <i>Kamkora</i> | Wristlet |
| <i>Kamṭaka</i> | Name of the horse of prince Siddhartha |
| <i>Kanṭhi</i> | Neck ornament worn by goddesses |
| <i>Karanda mukuta</i> | Crown, bulbous- conical in shape. |
| <i>Katinka mudra</i> | Hand in the pose of holding the stalk of a flower, usually left or right |
| <i>Katimāra</i> | Thread tied around the waist |
| <i>Kayara</i> | Shoulder or forearm ornament |
| <i>Kundi</i> (Tamil) | Spooned vessel for storing / offering water |
| <i>Kṛmura</i> | In Buddhist mythology and Hindu mythology, a <i>kṛmura</i> |

is a paradigmatic lover, a celestial musician, half-human and half-horse (India) or half-bird (south-east Asia). Their character is clarified in the *Adi parva* of the *Mahabharata*, where they say:

We are everlasting lover and beloved. We never separate. We are eternally husband and wife; never do we become mother and father. No offspring is seen in our lap. We are lover and beloved ever-embracing. In between us we do not permit any third creature demanding affection. Our life is a life of perpetual pleasure.

They are also featured in a number of Buddhist texts, including the *Lotus Sutra*. An ancient Indian string instrument is known as the *Kinnari Veena*.

Kirita

Kudamuuzha (Tamil)

Kudu

Kundala

Lakshana

Lalita

Lalitasana

Lanchana

Lola hasta

Mallas

Mahabhinishkramana

Crown

Playing on pot drum

A design shaped like a horseshoe used as a decorative element in temple architecture. It served the purpose of a window in ancient Indian dwellings.

Ear ornament

Attributes or features, used in this context to describe the features prescribed by *Silpa-sastras* for deities and architectural forms like *gopuras*

Bent square *mudra* in dance form

See *Sukhasana*

Cognisance symbol

Hand hanging down loose

Wrestlers

The great departure from the palace for enlightenment

| | |
|-------------------------|---|
| <i>Mahaparinirvana</i> | "Great, complete Nirvana" |
| <i>Mahaprajñā-sūtra</i> | Mantra of great beings |
| <i>Maharaja Jeshana</i> | Seated pose with the one leg folded on the seat and the other hanging in a majestic pose like a rajah |
| <i>Mahayana</i> | <i>Mahāyāna</i> is one of the three main existing branches of Buddhism and a term for classification of Buddhist philosophies and practices. According to the teachings of <i>Mahāyāna</i> traditions, " <i>Mahāyāna</i> " also refers to the path of the Bodhisattva seeking complete enlightenment for the benefit of all sentient beings, also called " <i>Bodhisattvayāna</i> ", or the "Bodhisattva Vehicle." A bodhisattva who has accomplished this goal is called a <i>samyaksaṃbuddha</i> , or "fully enlightened Buddha." A <i>samyaksaṃbuddha</i> can establish the <i>Dharma</i> and lead disciples to enlightenment. |
| | The <i>Mahāyāna</i> tradition is the largest major tradition of Buddhism existing today |
| <i>Makara</i> | A mythical marine animal or crocodile |
| <i>Makara kundala</i> | Ear ring (ornament) in the shape of a crocodile |
| <i>Makuta</i> | Crown |
| <i>Mahavakula</i> | Garland-bearer |
| <i>Mandhata</i> | Universal king |
| <i>Manjari</i> | A bodhisattva associated with transcendent wisdom (<i>Śita prajñā</i>) in <i>Mahāyāna</i> Buddhism. In Esoteric Buddhism he is also taken as a meditational deity. The Sanskrit name <i>Manjari</i> can be translated as "Gentle Glory". |

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| <i>Mara</i> | The God of Evil in Buddhism corresponding to the Biblical <i>Satan</i> |
| <i>Maya</i> | Mother of Prince <i>Siddhartha</i> |
| <i>Mukuna</i> | Loving couple |
| <i>Mucilinda</i> | Name of the serpent that guarded the <i>Buddha</i> |
| <i>Naga</i> | Serpent |
| <i>Nagarajas</i> | Cobra considered to be the King of serpents |
| <i>Nagini</i> | Female serpent |
| <i>Nirvana</i> | Salvation / liberation. |

1. In Buddhist context nirvana refers to the imperturbable stillness of mind after the fires of desire, aversion and delusion have been finally extinguished.

2. Liberation from the endless cycle of birth and death.

| | |
|----------------------|----------------------------------|
| <i>Padma</i> | Lotus |
| <i>Padma peetah</i> | Lotus pedestal |
| <i>Paisachi form</i> | A form of ancient Indian writing |

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|--------------------|--|
| <i>Parinirvana</i> | The end of all rebirths. When the Buddha died, he did not die an ordinary death to be followed by rebirth; his death was the end of all rebirths because he had achieved complete enlightenment. |
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| <i>Patra kundalas</i> | Ear ring in the shape of palmyrah leaf |
|-----------------------|--|

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| <i>Peetah</i> | Base |
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| <i>Pratyeka buddha</i> or <i>Paccekabuddha (Pāli)</i> | (<i>Sanskrit</i>) literally "a lone buddha", "a buddha on their own" or "a private buddha", is one of three types of enlightened beings according to some schools of Buddhism. The other two types are the <i>arhats</i> and <i>samyaksambuddhas</i> . |
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| <i>Parus ghata</i> | Overflowing pot |
| <i>Parus kalasa</i> | An overflowing vessel symbolising special auspiciousness |
| <i>Parusakumbha</i> | Means a 'full vessel' and symbolically it is a sign of plenty |
| <i>Rajahrakamsa</i> | A pose like Mahasana Leśasana |
| <i>Reliquary</i> | A reliquary (also referred to as a shrine) is a container for relics |
| <i>Sakha</i> | The Lord of the Pleiades |
| <i>Sakshatpala</i> | Breaking a branch of a sakhi (<i>Sloanea robusta</i>) tree They are also known as <i>masurakha</i> , <i>masurakhi</i> or <i>shakshatpala</i> |
| <i>Samadhanga</i> | Standing erect |
| <i>Sangha</i> | Monastery |
| <i>Sangharama</i> | A Sanskrit word, meaning "temple" or "monastery", the place, including its garden or grove, where dwells the Buddhist monastic community |
| <i>Sanghas</i> | Upper garment cloth worn in folds by Buddha and the Buddhist monks, usually seen in Buddha paintings and sculptures |
| <i>Siddha</i> | <i>Siddhas</i> may broadly mean Siddhans / Natha/ Anectas/Siddhas/ Yogis. A <i>siddha</i> has also been defined to refer to one who has attained a <i>siddhi</i> . The <i>siddhis</i> are paranormal abilities of an individual that is on the path to <i>siddhashood</i> . The <i>siddhi</i> in its pure form means 'the attainment of flawless identity with Reality (Brahman), 'perfected spirit'. |

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| <i>Śāḍa samāna</i> | Treatises regulating the shapes of sculptures |
| <i>Śaṅka karna</i> | The fingers of the hand folded such that the little finger points outward, the ring finger is folded inward, the middle finger is pointed in the downward direction, the index finger is held like the little finger but points slightly downward and the thumb points straight. Literally it means lacunar ear, the hand is held in an attitude of beckoning or to hold something usually a flower like lotus or lily |
| <i>Śaṅka maṇḍita</i> | Face of the lion |
| <i>Śaṅkhaṇḍa</i> | Throne |
| <i>Śaṅkha</i> | An ancient symbol, considered auspicious in India. It literally mean "beloved of Śrī" where Śrī refers to goddess Lakṣmī |
| <i>Śhaṇḍika</i> | Pillar |
| <i>Śāḍpa</i> | Originally a funerary mound with a simple railing of wood which are later developed into large monuments to preserve relics. Sometimes śāḍpa were also commemorative |
| <i>Śāḍi</i> | Coping fragment |
| <i>Śaṅkha</i> | An auspicious mark, the Omkara symbol, the lot, cross, the sun symbol, a symbol for Buddha and Siddha, the crossing of the arms, the meeting of four roads, a type of village, a joinery, a window, a type of pavilion, a kind of phalanx, a class of halls, a type of building, a sitting posture. |
| <i>Tatagata</i> | Usually translated as "Thus Come One." He who came in did all Buddhas, who took the absolute way of cause and effect and attained perfect wisdom, one of the highest titles of a Buddha |

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|------------------------|--|
| <i>Facile</i> | <i>Takushoku</i> |
| <i>There</i> | Elder. "A hermitic life automatically confirmed upon a <i>Shoboku</i> of at least ten years, standing" |
| <i>Theravada</i> | The doctrine of the <i>Theras</i> was known as <i>Theravada</i> |
| <i>Theravadin</i> | "Those who stuck to Ethics and moral discipline were called <i>Theravadin</i> " |
| <i>Thupa</i> | A dome-shaped shrine created by Buddhists |
| <i>Torana</i> | Arch entrance |
| <i>Triratna</i> | One of the several symbols of Buddhism, in the form of a wheel representing the Buddhist trinity, the Buddha, the <i>Dharma</i> (the Law) and the <i>Sangha</i> (the Order) |
| <i>Trisula</i> | Vide <i>crucifix</i> |
| <i>Udashanukho</i> | Wrist band also used as an ornament |
| <i>Uddesika</i> | |
| <i>Upanisat mantra</i> | See <i>Jesus mantra</i> |
| <i>Uvra</i> | Frontenance. Curl of hair between the eyebrows of the Buddha |
| <i>Uvraja</i> | A flame like protuberance on the head of the Buddha, a symbol of wisdom |
| <i>Ukharika</i> | Raising a leg, with the other leg hanging down |
| <i>Vajra</i> | Is a Sanskrit word meaning both thunderbolt and diamond. A symbolic ritual object symbolizes both the properties of a diamond (indestructibility) and a thunderbolt (irreversible force) |

The *vajra* is used symbolically by the *Dharma* traditions of Buddhism, Jainism and Hinduism, often to represent firmness of spirit and spiritual power. The use of the *vajra* as a symbolic and ritual tool spread from India along with Indian religion and culture to other parts of East and Southeast Asia.

| | |
|---------------------|--|
| Pajrapani | Attendant deputed by gods to wait on the Buddha |
| Parada Medra | Boon bestowing attitude |
| Penna | String worn plucking musical instrument used in Carnatic (South Indian) music |
| Peyasane | Seated usually on a pedestal with one leg folded and the other hanging down. This is distinguished from <i>Sukhasana</i> by the presence of rigidity in this posture |
| Praksha | A member of the group of demi-gods similar to the <i>Naga</i> , who assist good men in their work of bringing comfort and happiness to people at large |
| Pipassi | <p>In Buddhist tradition, <i>Pipassi</i> (<i>Poli</i>) is the twenty-second of twenty-eight Buddhas described in Chapter 37 of the <i>Buddhavarana</i>. The Pali word <i>Pipassi</i> has the Sanskrit form <i>Pipasyin</i>. <i>Pi</i> (good) and <i>pasi</i> (saw) together mean "having seen clearly". The word belongs to the same family as the term <i>upassana</i> (contemplation). This Buddha was so named because he had big eyes, clear vision both day and night, and his insight into perpetual complicated circumstances and very deep theories. According to the <i>Buddhavarana</i>, as well as traditional Buddhist legend and mythology, <i>Pipassi</i> lived 90 kalpas — many millions of years — before the present time. In <i>Pipassi</i>'s time, the longevity of humans was 34,000 years.</p> <p><i>Pipassi</i> was born in <i>Baddhamati</i> in <i>Kosala</i> Park, in present-day India. His family was of the <i>Kakathiya</i> varna, which constituted the ruling and military elite of the Vedic period. His father was <i>Baddhamati</i> the warrior-chief, and his mother was <i>Baddhamati</i>. His wife was <i>Satana</i>, and he had a son named <i>Samavasthithandha</i>.</p> <p><i>Pipassi</i> lived as a householder for 3,000 years in the palaces of <i>Nanda</i>, <i>Somavati</i> and <i>Sireni</i>. Upon renouncing</p> |

his worldly life, he rode out of the palace in a chariot. *Fujō* practiced asceticism for eight months before attaining enlightenment under an *Ajō* tree. Just prior to achieving Buddhahood, he accepted a bowl of milk rice offered by *Suishō*-arishi's daughter, and gave for his seat by a guard named *Shōin*.

Seances differ as to how long *Fujō* lived. He was reported to have died in *Saenjin* Park, at the age of either 80,000 or 100,000 years. His relics were kept in a stupa which was seven *yojō* in height, which is roughly equal to 56 miles (90 km).

Fūmyō

Hand held with fingers pointed upwards as if holding something - a pose (*maida*) to show wonder

Fūshikōron Fūshō

Ten spirits were called *Fūshō* initially. Male attendant deity of *Fūshikōron* in this context; attendant deity of the Buddha, in Hinduism later they are considered as demigods

Yūfō Stupa

Constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited

Fūshō

Female counterpart of *Fūshō*

Zen

A major school of Mahayana Buddhism, with several branches. One of its most popular techniques is *meditation in kōan* (is a story, dialogue, question or statement, which is used in Zen practice to provoke the "great doubt" and test a student's progress in Zen practice), which leads to the generation of the *Great Doubt*

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